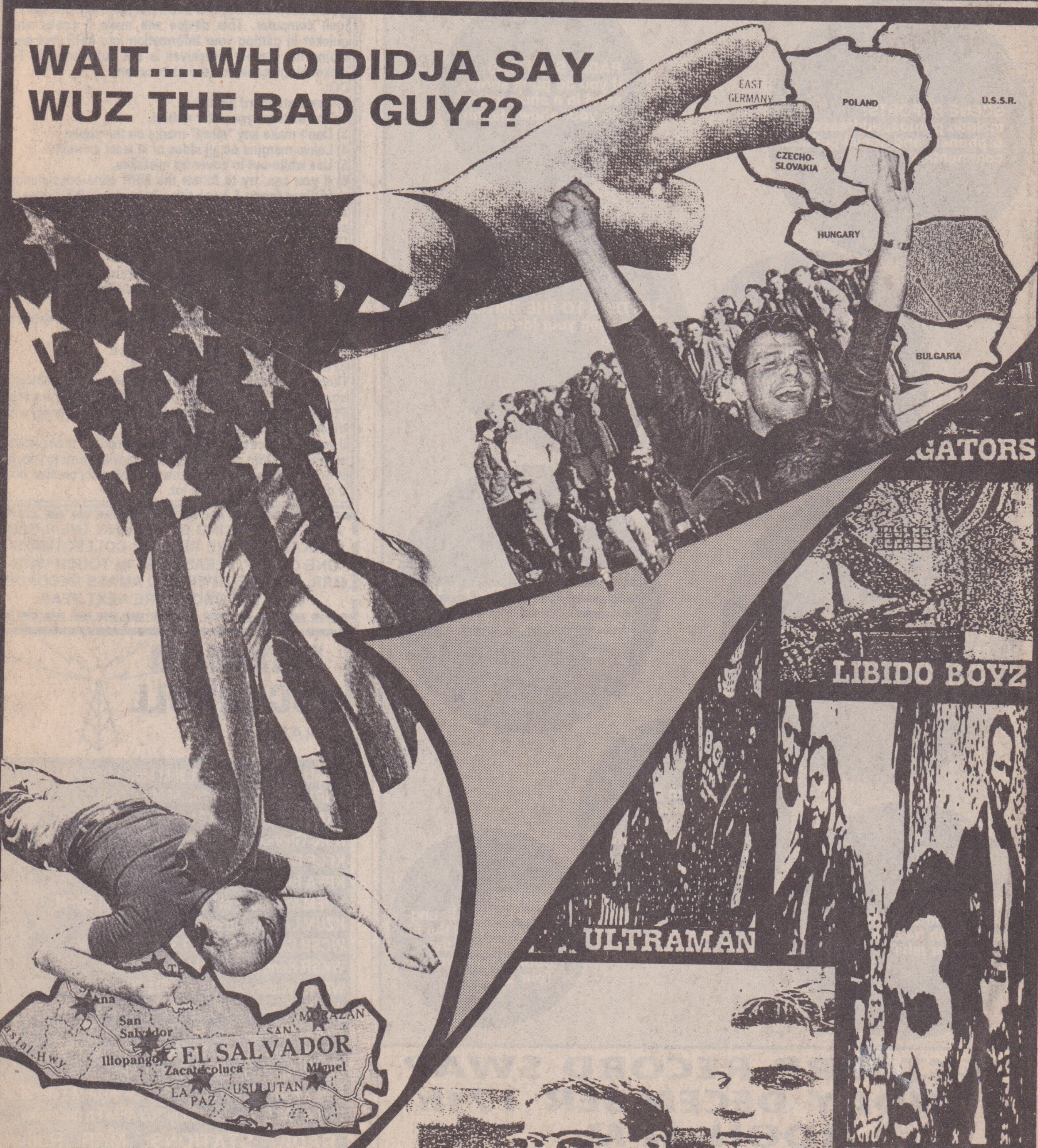
MAXIMUMROCKNROLL

JANUARY 1990 NO. 80 $2.00

WAIT....WHO DIDJA SAY WUZ THE BAD GUY??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GATORS

LIBIDO BOYZ

ULTRAMAN

PARKINSON SQUARE

SEEIN' RED

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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MRR IS LARGELY PUT TOGETHER BY YOU, THE READERS WE ENCOURAGE YOU TO CONTRIBUTE THE FOLLOWING:

SCENE REPORTS: include photos, addresses & phones, and social/political commentary

RADIO STATIONS: if you do punk shows, send in a short article on your show/station

ZINES: send in a 1/2 page feature on your zine. Do it lengthwise, & please, include ideas and artwork. Do your own layout. Don't make it look like an ad!

LETTERS TO THE EDITOR: try to keep your ideas concise

INTERVIEWS: we need both full length & in depth interviews, as well as short intros to newer bands on the scene. Include photos, logos, etc.

GRAPHICS: we have 2 pages every issue and would like to showcase some emerging and radical talent

NEWS: we need both timeless features, as well as first-hand stories you are aware of. Can be lengthy or short blurbs.

ARTICLES: we need informative & in depth features, as well as shorter jabs

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DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) Leave margins on all sides of at least an inch.
5) Use white-out to cover up mistakes.
6) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't use exotic typefaces or italics.
6) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers and PLEASE try to send in something our finicky scanner will digest. It helps a lot. Thanks!

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MAXIMUMROCKNROLL

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U.K.: available from MRR/ P.O. Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
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Issues # 0, 21, 23, 26, 32, 35-38, 40, 42-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Issues 65-79 are at rates as stated above in subscription info.

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Scene Reports: continuously, with photos!
Ad Reservations: write or call now!
Ad Copy In: 1st of month
Issue Out: 15th of month

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Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
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P.O. BOX 288
BERKELEY CA 94701
(415)648-3561

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TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay). The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

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THE OFFSPRING-LP/ELECTRIC EELS-LP
BIG BOYS-Wreck Collection-LP
SEEIN' RED-Music Can Be A Weapon-EP
V/A-Make The Collectors Sweat-10"
VERBAL ASSAULT-On-LP
YOUTH YOUTH YOUTH-LP
SNUFF-LP/MOTORCYCLE BOY-45
JERRY'S KIDS-Kill Kill Kill-LP
HEADFIRST-Back In Control-EP
HAPPY EVER AFTER-EP
2 BAD/HAPPY EVER AFTER-split 45
PLAID RETINA-Boxcar-EP
V/A-Squat Or Rot-EP
V/A-They Don't Get Paid...LP

TIM YOHANNAN

CACTUS FOSSILS-EP/CHAOS UK-LP
CEREBROS EXPRIMIDOS-12"/SECT-12"
CRIMPSHRINE-LP/ELECTRIC EELS-LP
FLEISCH-EP/SOCIETY GONE MADD-LP
IDIOTS/ZAKANAS-split flexi
JERRY'S KIDS-Kill Kill Kill-LP
MAJORITY OF ONE-LP/LURKERS-Live-LP
PKRK/GEGENE ET LE N-split 45
RAPED TEENAGERS-EP/PLAID RETINA-EP
SEEIN' RED-EP/SVART SNO-EP
3-Dark Days-LP/ZYNIKER/THUMPER-split EP
2 BAD/HAPPY EVER AFTER-split 45
V/A-Panx Vinyl Zine 03-EP/DA WILLYS-45
V/A-Squat Or Rot-EP/SHITTER LIMITED-LP
V/A-They Don't Get Paid...-LP

CHRIS DODGE

CARCASS-Symphonics Of Sickness-LP
NAPALM DEATH-live-EP
SOCKEYE/T.C.S.-split EP
JAILCELL RECIPES-EP
LIIMANARINA-EP
V/A-Deads Don't Wear Plaid-TP
A.C./7 MINUTES OF NAUSEA-split EP
Life Is A Joke-zine
JERRY'S KIDS-Kill Kill Kill-LP
DISORDER-Violent World-LP
HEADFIRST-Back In Control-EP
CHEMICAL PEOPLE-Live '89-EP
NO COMMENT-Common Senseless-EP
BUTTHOLE SURFERS-Widowermaker-LP
CHAOS UK-Chipping....Tapes-LP

LANCE HAHN

SNUFF-LP
THE OFFSPRING-LP
V/A-They Don't Get Paid...LP
Recalcitrate-zine
PAINFUL X-TREMITIES-EP
Profane Existence-zine
Lookout-zine
V/A-Squat Or Rot-EP
V/A-Make The Collectors Sweat-10"
3-Dark Days Coming-LP
Punchline-zine
Puddle-zine
CRIMPSHRINE-Lame Gig Contest-LP
SEEIN' RED-Music Can Be A Weapon-EP
SECT-Playing With Fire-12"

MIKE LA VELLA

MUDHONEY-LP
MELVINS-Ozma-LP
THREE- LP
BIG BOYS-Wreck Collection LP
LONELY MOANS-EP
HONEYMOON KILLERS-45
MOTORCYCLE BOY-45
BOSS HOG-12"
PORN ORCHARD-Heart & Burn Raw-LP
VERBAL ASSAULT-On-LP
JERRY'S KIDS-Kill Kill Kill-LP
MONOMEN-Burning Bush-45
2 BAD/HAPPY EVER AFTER-split 45
CACTUS FOSSILS-EP
DA WILLYS-Case of...EP

CHUCK SHERRILL

TIJUANA IN BLUE-Sopla! Sopla!-LP
INSTIGATORS-New Old Now-LP
SVART SNO-Ren, Säker Och Billig-EP
SEEIN' RED-Music Can Be A weapon-EP
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RAPED TEENAGERS-EP
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PLAID RETINA-Boxcar-EP
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V/A-They Don't Get Paid...-LP
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SECT-Playing With Fire-12"
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V/A-They Don't Get Paid-LP

GLASER BROS

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PORN ORCHARD-LP
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3-Dark Days Coming-LP
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SURGERY-EP
MUDHONEY-LP
SEEIN' RED-Music Can Be A Weapon-EP
V/A-They Don't Get Paid...-LP

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Letters

Seems to me that I'm about the only one in Berlin not to be proud about what happens in GDR. Oh yeah, there was a quite a revolutionary situation there and the people made the only revolution that will ever succeed in Germany (East and West). Their slogan is, no not "Freedom, equality, humanity" or such shit, but 'Video, VW Golf GTI, microwave."

I just tried to get something to eat for the weekend but I couldn't get through the masses. Hundreds of thousands (300,000 to be exact) of people have come from East Berlin, buying everything from record players to eggs. And they discuss the taste of Coke and how to get rid off the people in the squatted houses... It makes me sick. There are other kind of people living in GDR I'm quite sure about that, but I didn't meet them up to now. The people I met were those, that really don't care about anything as long as their TV works, or even worse fascist shitheads dreaming of a "United Germany."

The traffic nearly breaks down, the banks have run out of money (everyone coming from GDR gets DM 100), Nazi skinheads are giving their brothers from Germany a friendly welcome and I just heard on the radio that hundreds of people singing the "Deutschlandlied" (the German national hymn, you know which one I mean!).

Don't get me wrong, everyone should have the right to travel wherever he or she likes, but I don't want more people building their lives on excessive consumption and I definitley don't want more fascists, there are already too much!

The talks of an United Germany, the singing of the national hymn and the joy of the nazi skinheads just makes me angry and sick.

By the way, the frontiers were opened on the 9th of Novemember, the day the "Reichskristallnacht" (the nazis set fire on Jewish buildings on that night). Opening the east/west frontier on that day shows excellent German taste!

Whatever happens I can deal with it. Maybe I'll write a scene report from Dachau next time! Freedom and solidarity!

Hessa

Feel free to write what you think about it:
K. Hoog /Tegeler Str. 36/ 1000 Berlin 65/ Germany

P.S from Markus: I think that the revolution in Germany is still possible even if it looks like a sell-out of the revolutionary situation in GDR. They exchanged revolutionary ideals for a new TV-set and a new car. But as soon as the people from the GDR will notice that the suppression takes place here on a sublimer level (and the people from t FRG too) then... the social anarcho-syndicalist revolution will come! Let's fight for it all over the world! In solidarity, Markus.

Dear Readers,

I'm really pissed off, and I don't think the majority of you will care, but what I have to say warrants some attention.

The other day, I was sitting in a classroom taking the PSAT listening to the long list of instructions the teacher was required to read. Earlier I had been informed by my counselor of the National Merit Scholarship Corporation, a group that gives scholarships to people that score high on the SAT and meet other requirements. I want to go to college, so naturally I was interested, and when it came time to fill in a box to be considered, I did so.

But when I read further, I found out that were two groups to be considered for. Black students and all the rest of us poor saps. Now I'm not racist, but it seems to me that this is reverse discrimination. Blacks should be treated just as equally as whites, not *better.* What I'm saying is that I could work my butt off, score high on the SAT, and get a 4.0 GPA and another student who happened to be black might have lower scores and a lower GPA, and he could get a scholarship over me just because of the color of his skin. Now that is a crock if I ever heard of one.

If I had a million dollars and a billionare lawyer to argue my case, I'd sue the corporation and have a good chance of winning. But I don't. So I wrote this here letter to see if any of you out there agree or disagree with me. So if I am not alone in this situation, please make yourself known.

I have two other things to get off my back. First of all, EVIL EYE fanzine has been suspended indefinitely. It is not a dead fanzine, but its existence is in a state of limbo at the moment. I have the money to put it out, but now that I have a job and school has started, I don't have time to work on it right now. Another issue will be out sometime or another, I just don't know when. People who have sent me ad money, such as New Wave Records and The Exploited, you will get a refund soon. Sorry for your trouble.

Also, I had a bunch of letters that I hadn't got around to answering. I lost them somehow and I don't know who they were from. So please write back whoever you people are. I'm not a flake, and I can guarantee a response if you write back. So please do so. Thanks,

Josh Reineke/ 640 Chesley Ave/ Mt. View, CA 94040

Dear Josh,

I understand your not wanting to be singled out to pay for past injustices, but where do we start? For hundreds of years, blacks were treated as less than shit, pure property to be bought, sold and fucked. Then they were "freed," but actually they were turned loose as a poverty-striken and uneducated group of people who had been stripped of all dignity and self-worth, as well as being taught that they were descended from savages and were the epitome of physical ugliness. So, it's no wonder that they never got the opportunities to gain any kind of equality with whites.

Only in the past 30 years has society made any kind of attempt to change this imbalance. So, if blacks are not given special opportunities to gain the job expertise or educational advancement that they need to compete on the job market, they will forever remain as an underclass, and society as a whole will have absolutely no right to complain about high crime rates, drugs, rape, welfare and all the other stigmas attached to 1/10 of our population that feels it never will get a fair break from white society. You see, Josh, in order for blacks to be able to get even, they're going to have to be given special considerations to compensate for centuries of unfair treatment. Things don't just automatically even out because some white folks realize that injustice was done.

So you are now on the slightly unfair end of that attempt to advance blacks into a position to compete with whites. If you don't like it, then I suggest you become a radical and demand that the share of the pie that blacks are now trying to share with working class and middle class whites be increased and that the rich be forced to give up their unfair share. Tim

Dear MRR: attention: War 'N' Peace/Issue #77

Seriously, we have nothing against the hetcore movement. Maybe we don't comprehend because we're not straight and we really don't understand what heterosexuals must be going through. Can we tell you a special secret? You can have the punk movement. You can put out as many dudecore fanzines as you want, play lots of boy bands on your radio stations, etc. But please, do not take our place on the cross. It is crowded enough as it is. Really, we are sick and tired of whining het-boys complaining about how persecuted they are because a couple of women or queers take a modest little stand against thousands of years of oppression. This strategy of none-too-subtly turning the tables to make it seem as if white heterosexual males are the real "victims" is oh so tiresome. ("Sexist Witch hunt!??!! Shame on you for presuming to put yourself in the position of witches burned at the stake. Now that you realize you're a fucking stick of wood, why don't you throw yourself on the fire and burn, baby, burn.)

One more minor point. When we show sexy pictures of fags and dykes in J.D.s, we are presenting ourselves in a way that we like. Female punks don't have too much control over the way in which het-punk boys would represent them in a dirty little dude zine.

Sincerely, Bruce and G.B. for the N.L.P./ PO Box 1110, Adelaide St. Stn./ Toronto, Ontario, Canada

P.S. "I wish I had a rifle" Fag boy Eric

P.P.S. While we're at it, we might as well plug our new Homocore Hits cassette featuring Big Man (members of Artless and Letch Patrol), Nikki Parasite, Bomb, No Brain Cells, The Apostles, Fifth Column, Zuzu's Petals, and more! Hear such songs as Be A Fag, I'm A Queer, Big Black Dick, Too Scared To Be Queer, Male Call, and Toilet Slave Trouble. Available now! $5 plus postage.

P.P.P.S. Ask Ben Weasel, who recently toured with a song called "I want To Be A Homosexual," just how cozy and warm the punk community is towards its openly fag and dyke members. Even a "straight" band doing a pro-gay song is unwelcome in many "scenes." So fuck your "unity." Why would we want to be unified with a bunch of homophobic dickheads? When you say "unity," we hear "conformity." Love, the NLP.

To MRR and all its readers,

In the November 1989 issue (MRR #78), a person by the name of Cord McKinny from Portland, Oregon, wrote in a letter about a girl who came to NYC from Portland to do an interview with me about the skinhead movement. In the following paragraphs I will give MRR and all its readers the true story behind what really happened — furthermore I would like to say that I have never in my entire life been more disgusted with the ignorance, irresponsibility and deceitfulness that both Cord McKinny (the writer of the letter in MRR #78) and Catherine (the girl who came to interview me) have displayed to MRR, its readers, and to my honest integrity and high standard of morals that I live my life by.

In the first part of the letter Cord McKinny wrote, it states that Warzone are lame assholes who are a pile of shit because this person's friend (Catherine) told Cord McKinny this story about how she was lured to NYC on phony business, had her money stolen from her purse, and was left stranded at 3:30 in the morning. Well, in the paragraph that Cord McKinny was writing refering to what I just wrote above, Cord uses the word "they" in which Cord wants you to believe "Warzone" as a group did all those things to Catherine, but just a few paragraphs later Cord writes and I quote, "she had travelled 3000 miles and the singer had not even told his band about her!" So my question to Cord McKinny is how could "Warzone" have possibly done all those things to Catherine if the singer (being myself) never told the band she was even in NYC. Well, that was the first of the many holes and lies Cord McKinny had written in the letter, which is all based on deception both on Cord's and Catherine's part.

So to put this situation into a clearer perspective this entire incident involves only myself (Ray, the singer for Warzone) and Catherine (the writer from Portland, Oregon).

Well, as Cord McKinny's letter goes on it states how Catherine and myself contacted each other a few times and talked about the serious problems of racism and drug abuse in our world today which we are both really concerned about. We discussed ways that people could make a difference in helping to stamp out racism and help victims of drug abuse in our world. This is the only part of Cord McKinny's letter which holds to be true — I (Ray) am very concernded about the problems of racism and drug abuse in our world. So when Catherine discussed doing a book, I felt it would be a great way to reach a lot of people!

Well, the rest of Cord McKinny's letter continues with lies and misinformation from Catherine. First off, I never took Catherine anywhere near 42nd street. We never even walked around. During the two days she spent in New York City, I had to do double shifts at the club I work at. So we really just hung out and talked when I was working.

So, I have no idea why Cord or Catherine stated we walked along 42nd St. But then again I cannot understand the reason for the totally false and deceiving letter Cord has written in MRR #78.

It goes on the say that Catherine spent $150 worth of clothes on me, which never happened. On the contrary. During the first night she was here in NYC, I lent her $40 'cause she left her money in her hotel room and to this day she has never paid me back!

The letter Cord had written goes on to say how two skins approached Catherine and told her to leave the club. That they had heard about her book and didn't appreciate her views. It states that Catherine told me this and that I said she was lying and that she should leave.

This part of Cord's letter really upsets me because both nights Catherine was at the club where I worked, she never told me about any such incident happening — As a matter of fact I did not tell anyone that Catherine was coming to NYC, who she was, or what we were talking about, purposely to avoid anyone trying to mess with her. I was very protective of her during the time we hung out and I would not have let anyone give her a hard time!

In fact I had a lot of faith in what Catherine stood for and in the book she was going to write. I never lured her to NYC; she called me up one day and told me she was coming to New York out of the clear blue. It was totally her decision.

As Cord McKinny ends the letter in the last few paragraphs, Cord rambles on putting Warzone and myself down totally judging us on a story Catherine has dreamed up, which is really sad, 'cause you have a situation here where a band and an individual (Ray) have been cut down and accused of something that never happened.

The letter Cord wrote in MRR #78 which cuts down and accuses Warzone and Ray of the accusation Cord has heard from Catherine does not hold a shred of truth and is based on hearsay and gossip.

To put this entire situation in a better light, Cord's letter is based on the "Immaturity and deceitfullness that Catherine" has perpetrated on Cord McKinny, MRR and its readers, Warzone and myself (Ray)!!

As a singer in a band which has been around for seven years and which to this very day has thousands of loyal supporters both in the USA and Europe who truly know the positive things Warzone stands for, I am very much aware of the obligation and responsibility we have to the people who support us, the young kids who look up to us, and the music scene in general.

But what really hurts us in our hearts is letters like Cord McKinny's which are based on one person's warped sense of right and wrong which in this case is Catherine, the writer from Portland, OR!

As I looked over the letter Cord McKinny had written in MRR #78 a few times, I thought of the many people over the years who have swore they were dedicated to the music scene and in making this world a better place to live. Well, over the last 10 years I have seen the most "supposed" dedicated individuals come and go, and there always seems to be people like Cord McKinny and Catherine who try and fuck things up by doing things like writing that letter in MRR #78 which are full of lies!

The stupidest thing about the letter Cord M. wrote is that it's all about the fact that I (Ray) did not give into the sexual advances Catherine had made on me, and by the end of her two day stay in NYC we had an argument over why I wouldn't fool around with her.

So what was "left out" of Cord McKinny's letter was that Catherine did not only come to NYC to get an interview with me but that she had some warped sexual fascination with me — and when I would not fool around with her — she freaked out on me and said she was going to write a letter to a publication making Warzone and myself look fucked up. This was a few months ago and it was not until the MRR #78 issue came out that I learned she carried out her blackmail threat!

I was under the impression the entire time that Catherine's trip to NYC was only for an interview, I never wanted to fool around with her in any way.

You always seem to hear stories where guys have used girls, and that is fucked. But here I was where this girl (Catherine) was trying to scam on me and I didn't let her. I feel it's just as fucked when a girl tries to get over on a guy!

I've grown up in NYC my entire life and there are many girls here who I have been great friends with for years. All the one's that I have showed the letter are pissed and in disbelief that Cord McKinny can believe the lies that Catherine told Cord, or what I and all my friends wonder is if Cord McKinny knew the entire time that Catherine was lying and was just helping her to try and fuck over both Warzone and myself which is a better story which would be better labeled as a fairytale!!

Well, for the last 10 years I've been involved with the music scene: being in bands, putting on shows, helping kids out, and always trying to through Warzone give out a positive message through our songs and also always trying to be a positive and responsible individual.

Being a human being, I've made mistakes over the years, but I've always learned from them, I've admitted when I was wrong and I have stuck up for myself when I was right. I've had disagreements with people's beliefs and standards but I've always respected that person's right to live their own life.

Both Warzone and myself have matured and become more responsible over the years. In the very near future everyone will see a change in our music in which we sincerely feel it will be a positive move for us and to the people who support us.

I feel it's important to speak the truth, and it's what I base my life on. This entire letter I have written is the truth. I never have and never will let anyone put Warzone or myself down with lies or any kind of deceitfulness!! I leave Cord McKinny and Catherine to their own fate. I have no hatred towards them. I just hope they will one day realize how wrong they both are about Warzone and myself!

I am always willing to talk with anyone and let them really get to know me, since I really care about this world and what we can do to help make it a better place to live.

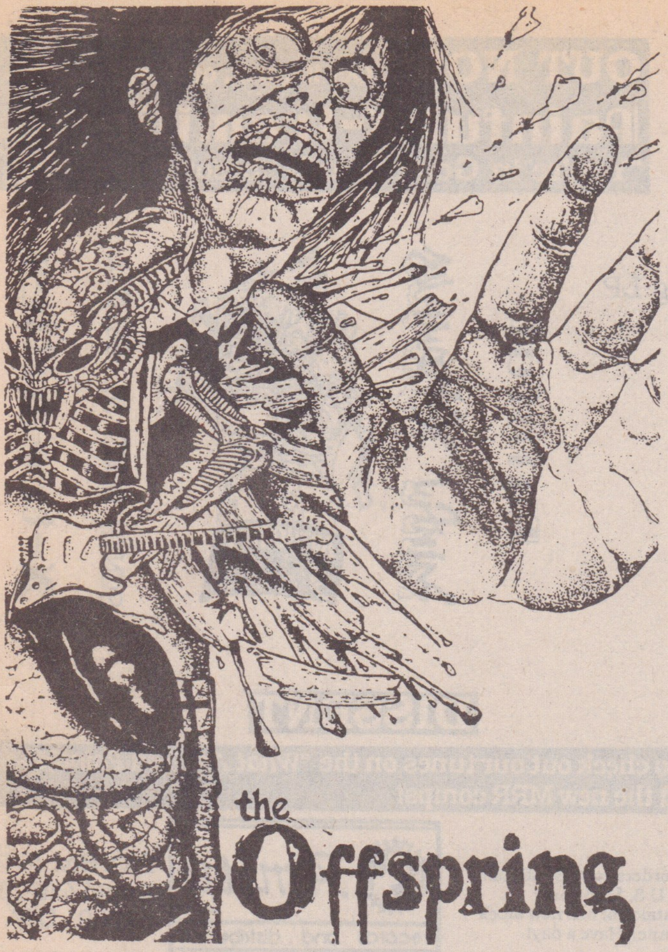
To MRR and its staff I thank sincerely for printing this letter. Both Warzone and myself (Ray) would like to see us and MRR have a closer relationship in the near future since we have matured and totally respect and understand more clearly what MRR stands for and in the importance and responsibility we both have to this world!!! Sincerely thanks:
Ray James, singer for Warzone

Dear Readers,

I have since talked with Ray, who confirmed that he and Warzone have moved far away from the skinhead scene, that he found himself disgusted with a lot of what has gone on the last several years, and because of experiences he had with many bands and individuals outside the immediate scene, he found his values and perspectives changing. He disavows any connection to racist or homophobic mentalities, as well as supernationalistic trends. He seemed quite sincere about all this. Tim

Dear MRR.

Today, a friend and I decided that it would be a good day to skip a couple of classes and go out to lunch. Lunch was great and afterwards we decided to head downtown and see what was going on. Much to my dismay, right before our stop, I saw an old man with two anti-abortion signs. Well, I was in the debating mood so I dragged my friend over there to hear what he had to say. Unfortunately, this man was a religious fanatic and, in all likelihood, a little bit crazy. I didn't expect to change his point of view, I just wanted to debate with him. His propaganda was a complete fucking joke. Pictures of little



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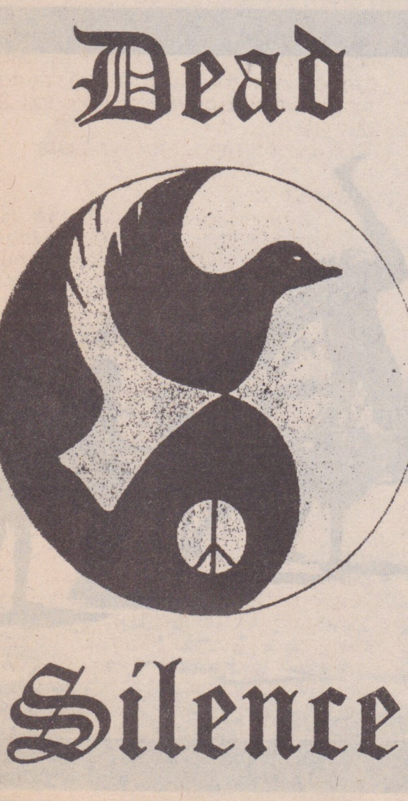

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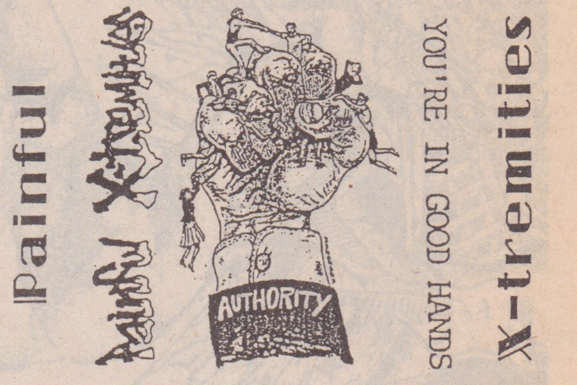

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POST OFFICE BOX 11458 SAN FRANCISCO CALIFORNIA 94101 USA babies, with adult shapes, in a hand or a screaming bloody head with no body. Complete gross out tactics. He kept shoving them in our faces like it made some fucking difference. Of course, we went through the killing vs. the woman's right to choose and viable vs. not viable. The asshole wouldn't even let me get my point across without interrupting.

Finally, I just got really pissed off. That dick told me that I was selfish and hard hearted. Excuse the fuck out of me, but I believe that I was speaking for a large number of people who are not at all hard hearted but who cannot face or afford the alternatives.

I can respect this man's views but I CANNOT respect his ignorance. He proceeded to sat that sex should occur only in marriage. As an unmarried, sexually active person, I almost laughed in his face. Even if that is his own belief he shouldn't be ignorant of the fact that a growing number of teens are sexually active today and, hopefully, are smart enough to use some type of birth control. He may not like that, but that is the way it is. Another really fucking stupid thing that he said is that all the aborted fetuses are sacrifices to Satan. Come on now, give me a fucking break. That is completely insane.

Abortion should be the woman's choice. No one forces the pregnant woman to have an abortion; it is simply a choice and should remain that way. Because I have never had an abortion or been pregnant, I can only rely on what my friends have told me (about both abortion and childbirth). But if I ever did have to make that choice and I decide that abortion is the right one, I sure as hell don't want some lunatic on the street telling me that I am sacrificing my baby to Satan and that he will pray for me. Thank you, but I don't need or want fucking prayers. I only want to be able to have freedom over my own body.

Lisa Flowerpot/ 4516 New York Ave/ Fair Oaks. CA 95628

Dear MRR and ARA members,

I am a first time writer to this great zine. I've been reading MRR for about a year now and it has taken this long for an issue contained within to get me fired up. The last few issues have seen coverage of "anti-racist/ fascist" individuals, i.e. the interview with Kieran of Anti Racist Action in #78 and the letter from an anonymous skin in Philly in #76. Both have employed and advocated violent and, yes, "fascistic" tactics to fight Nazi skins in their areas.

Kieran of ARA believes that it is racist to oppose violence in response to the presence of Nazi skins. Does he then assert that Martin Luther King Jr. was a racist? I sincerely hope that Kieran does not aspire to this belief. Also, if ARA is so concerned with the media's coddling of Nazi skins, why does it advocate violence against them? The more brutalization that they receive, solicited or unsolicited, the more victimized they appear to the public and the more they are able to rationalize their own hatred. Violence rebuilds hatred. It does not change attitudes, and most often reinforces them. It is at best a temporary solution but it also drags us down to their level morally.

Let's be serious, Kieran. You champion "fighting them and kicking the shit out of them" even when they don't physically threaten you. The incidents of Nazi activity in the Minneapolis scene just reinforce the idea that you are just looking for a fight. You say that "there wouldn't be a big hassle — just bad looks at each other. But this exchange grew and grew until we decided that we weren't going to put up with it." Put up with what? You haven't cited anything that merits violent extrication from a show.

Perhaps my favorite parts of the interview are where Kieran takes refuge in the term "physical confrontation" when describing his tactics. Even when he's supposedly kicking ass for a good cause, Kieran relies on such mild terminology characteristic of the slickest PR men.

The only thing that separates ARA from Nazi skins is political ideology. Even there I think they might compromise if it meant the chance to keep on kicking ass. Ignorant hatemongers like Kieran take no stock in racial politics or in understanding why Nazis exist. He seems to show complete intolerance for the right to free speech and the right to assemble. Somehow he is able to overlook the fact that there is homophobia in his own organization. ARA members can utter the word "fag" but if one of them says "nigger," he's in trouble. What a convenient double standard.

As far as I'm concerned, militant anti-racists are in it for two things: the style and sense of belonging and the socially accepted free license to take out their aggressions on an unpopular group of scapegoats. Just as these Nazis have their scapegoats in minorities, anti-racists vent their rage on Nazis. The militant logic is similar to that of the U.S. government's treatment of terrorism. We, in effect, become terrorists to solve our problems. History proves that tensions are increased when people use violence in retaliation. You will never end racial hatred, violence or ignorance as long as you legitimize brutality towards other human beings.

If I have totally misinterpreted the purpose or tactics of the ARA or associated groups, please contact me. But let's communicate. There is no exchange of information, opinion or understanding in brutality.

If there is anyone out there who still doesn't believe that pacifism and nonviolence are such a crazy idea, please keep reading. I am organizing a benefit or series of benefits for my high school chapter of Amnesty International. Any band willing to play for just gas money and the satisfaction of working for human rights, please contact me. I am generally looking for Northern California bands or individuals of any musical background who would like to play at a concert benefit in San Mateo County. Some lodging may be available, but as no date has been set, I cannot confirm that right now.

It is likely that the benefit will occur in January. It all depends on the response we get. Any type of music, "alternative" or otherwise, is welcome. Also, performance artists, multi-media performers, comics or acting troupes of any ilk would be of interest to us. We want to set no boundaries on the types of shows we will put on or the diversity of the acts.

For those who do not know what Amnesty stands for, here is a brief description from our literature: "Amnesty is an independent worldwide movement working for the international protection of human rights. It seeks the release of men and women detained anywhere because of their beliefs, color, sex, ethnic origin, language, or religious beliefs provided they have neither used nor advocated violence. It works for fair and prompt trials for all political prisoners and works against torture and the death penalty in all cases."

AI has over 700,000 members worldwide and has aided the release of 25,000 prisoners since forming in 1961. There have been several concert benefits in recent years from local punk and modern rock shows to the international tours.

Anyone who would be interested in playing such a benefit can write to the address below. Thanks for your time and for providing this great forum for free expression and thought. Matt Cornell c/o Stungus Music/ Box 6963/ San Mateo,CA 94403

Dear MRR,

I read the Slapshot interview in issue #78 and it really pissed me off. Yes, I do admit, Slapshot's music sounds cool and their philosophy of straight-edge is similar to mine. What I didn't like is how Choke is "sick of freaks being in the scene." Freaks? Fuck you, Choke. What makes you superior? So what if someone has purple or spiked hair; if that's the way they like it, then that's cool. If people are so closed-minded that they won't go to your show because "weirdos with spiked hair" go there, then fuck them. Why would you want such closed-minded assholes to be at your show anyway? I think it's people like you who should get the hell out of the scene. If you want everyone to be "normal" then why don't you get out. I realize you have a right to your own opinion but you have to realize others do also. This is just another example of how fascist, nationalistic redneck bigots are taking over our scene. Why should we let them?!?

T.O.D. S.O.B./ Lost in Middle America

MRR,

This is in response to Jim Testa and Will Capez. Don't assume. George Gleason is not 7 Seconds' "business manager," "paid stooge" or "slick PR agent." He was the project manager for Soul Force Revolution, and he is their friend. Admittably Kevin made some mistakes with Positive Force and the whole deal with over-age shows, but don't lay that on George. He was acting as a friend in that letter he wrote, as I am not. Contact George directly if you have questions, but don't slander him. That accomplishes nothing.

Thanks for the time,

A. Tascha Lammé-Cussen/ U.S.E.C./ Positive Force East Coast/ PO Box 652/ Higganum, CT 06441

P.S.-Though I love Ian's music (old and new), I too, am getting sick of his preaching. Ian, the audience is part of the show also, and just because you are on stage doesn't mean everybody has to shut up.

Dear MRR and readers,

In MRR #77's zine review section, there was a review of a political/musical zine called Robot Tank, a cool zine done by one of the few contributors to our scene. There were some unfavorable comments about our band ARMED RESPONSE in the review. I can understand where some of your opinions may come from. Being a band that is starting to get a small amount of exposure, I think that it is important that people hear it from us what we are about, instead of getting wrong ideas elsewhere. To start, we are a band that was formed to have a little bit of fun, we are NOT a political band. Bands that are political are cool because most of them probably know what they are talking about. But our band is not involved for one pretty good reason: we are stupid when it comes to politics. Good reason, huh? Call us dumb or whatever you please, but hardcore can be more than just politics. Ian, the editor of Robot Tank, can run circles around anything I know about politics, and when we were asked questions concerning Dave Duke, we didn't know what to say about him or his beliefs nor did we care. I figure this way: if our opinions really mattered at our age, I'm sure we would have put more thought into it. And another thing, I contain a bit of Hispanic in me. I don't know, you think about it. Another insult that was graced upon us was that we were a homophobic band which took nothing more than a little bit of logical thinking. We were asked if we held homosexuals personally responsible for AIDS and if we knew that it could have come from germ warfare testing or from cattles and primates in Africa. We acknowledged the fact that this could be true and made the logical comment that homosexuals don't slow down the spreading any (if we are wrong, feel free to tell us so). So now you wonder, "Then what the shit is this band about?" Well here you got it; we are a band that expresses our feelings about child abuse, police brutality, personal conflict, corruption, everyday life, and yes, believe it or not, equality. We say whatever we feel needs to be said about subjects we can relate to. Get the idea? We are sorry if we offended anyone, all letters are welcomed. write to: Armed Response, c/o Gary Mader, 4304 Richland Ave., Metairie, LA 70002.

Gary,

I can only base my opinion on what I read about your band. I never said you were blatantly racist, but I do feel there may have been certain undertones. While not enthusiastic, you did voice support for David Duke. Granted, he claims to have ended his support for the KKK, but don't you think someone with that sort of past should be under more scrutiny? Especially when running for public office? Perhaps it's just a difference in opinion, but I really woudn't give him the benefit of the doubt. And nothing personal, but I've seen enough Hispanics with white pride" tattoos to believe anything.

As far as homophobia, in the interview Mike says, (in reference to gays with AIDS) "If they're gonna kill themselves, that's fine. But don't bring everybody else down with 'em." Maybe this is just another question of benefit of the doubt. But with lyrics like, "You're a fag and you're fucking sick"... You were right about one thing in your letter. I would call you dumb.

Lance / Somewhere in Northern California

Dear MRR,

This is Mike from POINT BLANK. You reviewed our demo tape in issue #78, but you printed the wrong address. The correct address is Mike/ 6561 Eire Cr./ Huntington Beach, CA 92647. Demo tapes are available for $2 ppd. Thanks, Mike/ 6561 Eire Cr./ Huntington Beach, CA 92647

P.S. How about a section in MRR for address corrections?

Dear Mr. Mykel,

I'm Naoko Hegishi from Japan. I read "MaximumRocknRoll" the other day. I was shocked by your article. I cannot imagine how many people who have the same idea as you there. I have to agree with you in some points, about the subway, the suit-jacket, the English class... those would be true.

However, Japan doesn't have just copy system. People think Japanese people don't have any bright ideas or imaginative power? I don't think so. Unfortunately, if someone who has a great talent for music, art or any field cannot do well on a test, he may not be an excellent student in his school. Japanese society tends to be education-concious. Don't take for granted that everyone does copy. If they learn new things they try to change more better things. It's not copy. You make cynical remarks about Japan, didn't you?

Japan is a great country. I do believe lots of people who live in foreign countries love Japan. I guess you are an intelligent person. Please don't call us "Jap." We don't call you people "Yank." Don't misunderstand Japan. I came here last summer. I study hard, then I will criticize mush more.

I don't need to be worried about our friendship whether it breaks up or not, even though my friends read such an article...

Anyway, I just wanted to tell you something. Sincerely yours,
Naoko Hegishi/ Hackettsville, NJ

Dear MRR,

Lawrence Livermore, you're confusing me. At the start of your last column you say that the U.S. government is selling drugs, at the end of the column you tell us to get high at least once a month. Won't we then be supporting the government — giving politicians cars, mansions and weapons? Or is that your point, and you're just being subtle with us? Seeing if we're straight and alert enough to catch the joke?

I don't want to support any whining cretin sleazeball of a president. Or brainless gangsta who sells outside the nearby el station and who, instead of helping a few of the poverty-stricken people who live in that station, buys a new car every week. Or fat Columbian drug lord murderer. So I don't use drugs. (Except for day before yesterday.)

But if you were a dealer, Lawrence, I'd be happy to support you, just to keep you churning out your columns (and great stories in Homocore!).

Steve Beaumont, great column on education. Those who say college is a brainwashing capitalist ripoff, etc., have some valid points but aren't always right. College can be perfect for some people. Me, for example. I am a junior at the University of Chicago, according to many people one of the best schools in the country, an "intensely academic" (nerd) place that costs around $20,000 a year. Elitist ripoff?

Consider: first off, there's this thing called financial aid. My parents are poor (OK, lower-middle class), so I get tons of aid and only really have to pay $4,000 a year, and that includes rent. I pay $3,000 (working year-round), my well-off grandparents pay $1,000, and Mommy and Daddy don't have to pay a cent. Is the U of C worth the $3,000 I pay? Hell yes! I want to be a short story writer, and this place has taught me so much about writing (and if you don't think good writing can be taught, you're just wrong). It's also taught me about philosophy, psychology, modern fiction and poetry, German language and culture, African civilization, not to trust words or ideas, and assorted other neat stuff. Plus I can be nocturnal, skip class and listen to Christian Death, work at the campus radio station, write stories on the school computers, hang out with neat people I would otherwise never have met, god this place beats HELL out of working fifty hours a week for the minimum wage in the "real world"! I'll graduate a much better writer and have enjoyed four fun, lazy years.

On the other hand, if Joe Prelaw's rich parents paid $20,000 a year so he could work his ass off learning to be a yuppie, THAT would be a brainwashing ripoff. College is what you make it.

Christine Griffin/ Room 806/ 5454 South Shore Dr/ Chicago IL 60615

PS Write me, Chicago homo-punks and psychic children! (the ones I don't already know)

You should of course support your local independent dealer, or better yet, grow your own. *Lawrence*

Dear Straight-Edge Men:

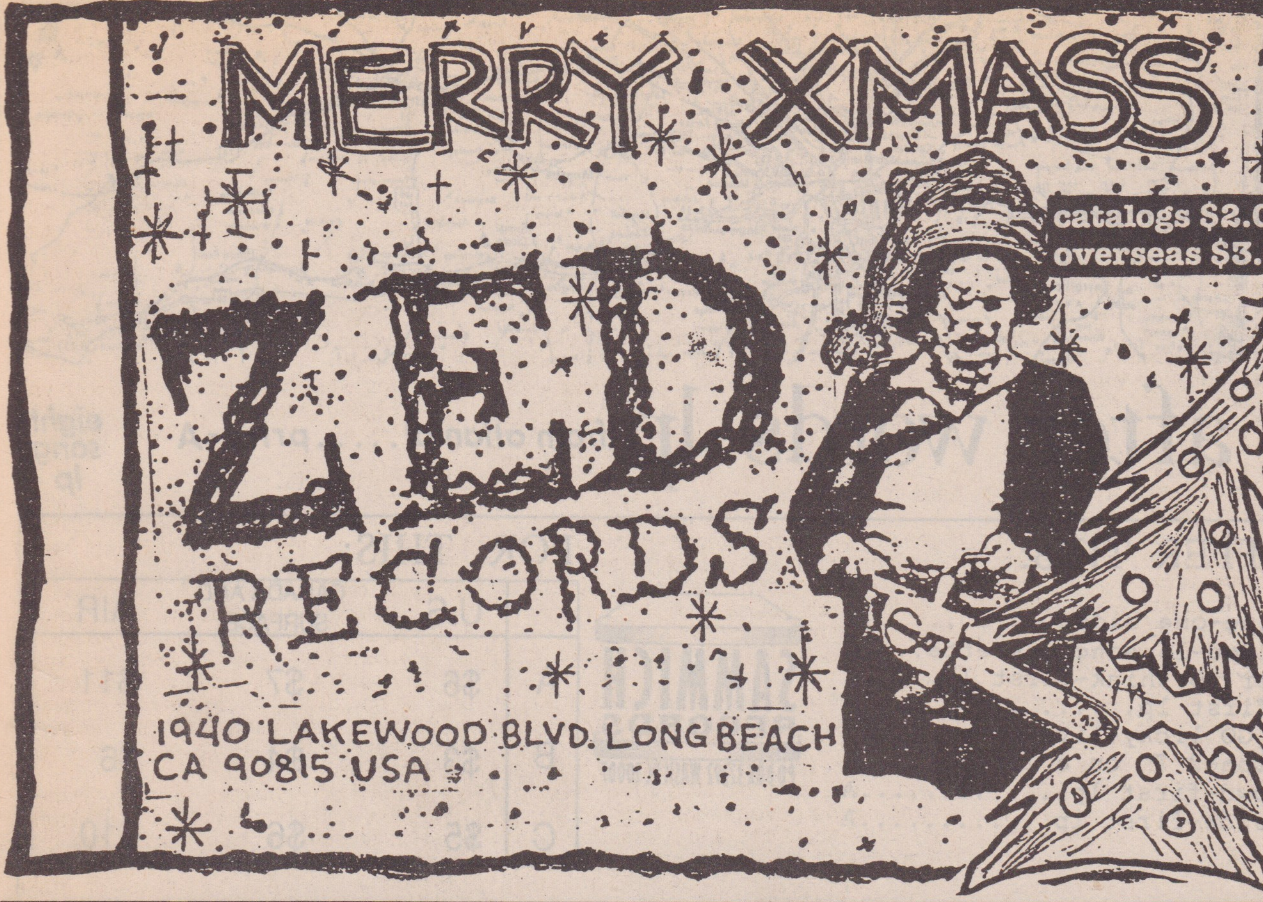
I am reaching out to all those straight-edge guys out there to ask a few questions and to perhaps to clarify some things. I want to know if there are some SE guys who are not sexist out there. I know that you exist and that not all SE guys are sexist, but I know so few. I know many more who are sexist. Of course, I know that there is a large group who would never say they were sexist, but all there actions and talk point towards sexism. And then, there are those who do nothing by sitting back and keeping their eyes and mouths closed.

Some SE guys may wonder why there are so few women at their shows. Of course there exists the rare SE female and then perhaps a bunch of groupie-type bimbos. Well, many of you guys do not usually make women feel welcome at all except as a pick-up item. You claim open-mindness, fairness, and self-worth, but I see your minds close off when it comes to women. You often make women at your shows feel insignificant and like empty shells (perhaps you do not realize this, but the fact remains). Perhaps you will say that a lot of females you have met at shows are stupid, and do not care about the music or the ideas. You might say they are only there to pick up guys. This is no excuse; Maybe if some of you guys would stop picking up on these women you do not even respect, then they would not come around.

I hear SE guys talk about how good-looking some "chick" or "babe" is... don't they even care about her mind or personality or values? So many times, so many of you guys remind me of frat boys. It is disgusting. And socialization is a bullshit excuse because that is exactly something you should be fighting. Why are you involved in the punk/hardcore scene if you were not fighting against the oppressive and suppressive society?

I would like to reiterate that I do not believe that all SE guys are like this. Yet, when I am at SE shows I usually feel incredibly left out. When I am around SE guys, I often feel left out of the conversation, as if I would not know or care about anything, me being a "girl" and all. When I saw my brother this summer, I felt really left out around his straight-edge pals. I would really like to reach out to SE bands especially and ask you to recognize and address this problem. Realize that there are females in the audience, although few, that care about the music and what you say. I mean, you guys do not even know what it is like to be completely not noticed as a vital and real part of the crowd. This is especially frustrating since a big part of SE is unity with the band and the audience. Bands often say, "Hey guys (or men or boys)."

One incident that almost turned me completely away from SE was at the YOUTH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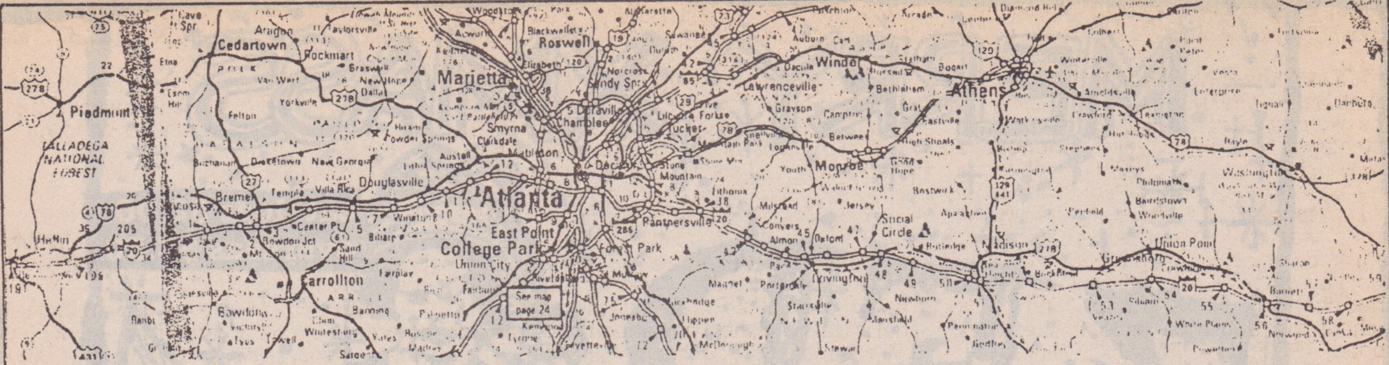

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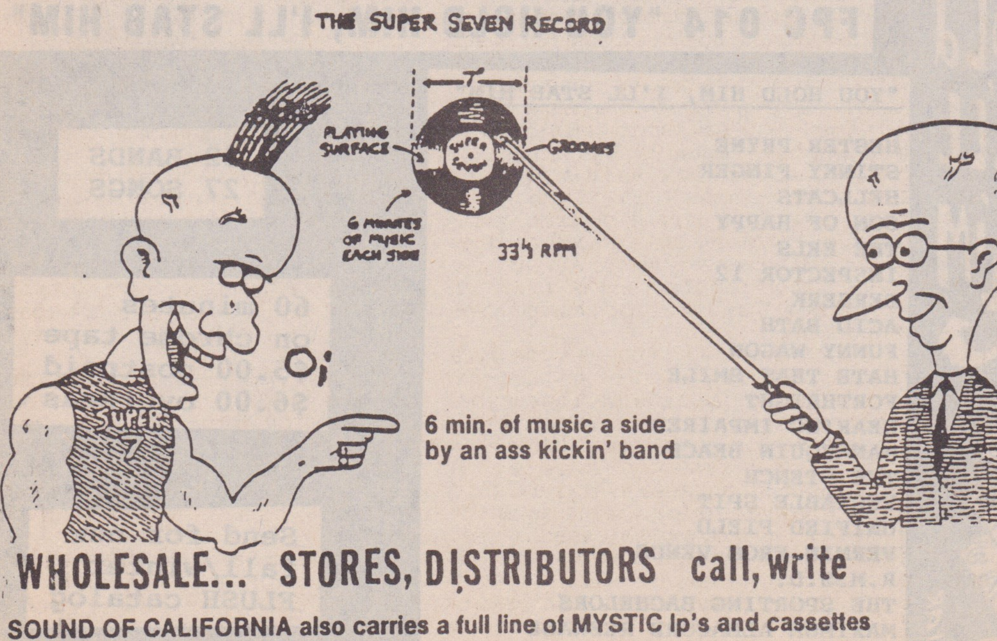

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OF TODAY show at Fender's Ballroom in August. Before GORILLA BISCUITS played, some woman went up on stage and said something to the singer (whether or not she knew him, I do not know). He then looked out to the crowd and said something like that he could not repeat that out loud. Whether what she said was crude or not is not significant. Then, some guy on stage (I am not sure who it was; I do not think a member of the band), started chanting, "Show your tits!" and then a bunch of the audience joined. After they stopped, GORILLA BISCUITS ended up playing their set. Do they advocate this behavior? This attitude? Doesn't anyone stop and think of how their actions affect others? Was I suppose to enjoy this? I would like to hear from anyone in GORILLA BISCUITS who could help me out on this one or any of the other bands who played that night: INSTED, SUPERTOUCH, BOLD, JUDGE, UPFRONT, CHAIN OF STRENGTH.

I believe that anyone who plays in a band should keep in mind about their band's responsibility to their following. Bands have a lot of power to change things. If a fight breaks out at a SE show, most SE bands will stop playing and say something about it. I do not know if I can make you understand the terrible way I felt at that YOT show. I felt alone and frustrated. Guys just look at you as though you are crazy for getting mad at such a little thing. This incident practically ruined the evening for my female friend and I. We did not know what to do or say, almost taking it out on each other. I felt hurt, angry and frustrated with the whole thing. We felt like walking right out of the show. But what good would that have really done. We'd be just two "girls" driven off by SE.

I know that a lot of people slag on SE, but I do believe that there are a lot of good things about it for me. Problems and assholes exist in any scene of people. I mean, sexism and idiocy is not limited to SE, for I have seen and experienced it elsewhere. I am sure that those of you who dislike SE wonder why I even bother, but, like I said, there are a lot of things I share in common with SE (perhaps not with all the people but the ideals). So I am asking SE guys to help improve their scene, to stop acting like their scene is perfect, to take a stand.

I do not, repeat, think that all SE guys are sexist. But, some of you must realize that by sitting back and watching sexism go unchallenged (even when you are not sexist) is just as bad as doing, perhaps even worse. Be strong and stand up to your peers. "I see ya hide/ Do you have pride/ Afraid to share what's inside... Take a stand" (YOT). I have almost given up on this losing battle. My friend who is really involved in the scene, but who would not probably call herself SE due to prevalent sexist behavior, has experienced various other forms of sexist incidents. And some of you who live in OC or LA probably know what I am talking about.

Thanks a lot for listening. I would like to hear from any SE guys who can help me out concerning these issues and from any SE females on how they feel about it...Will we really live by what we say? Will we be open in every way? I've seen it before so many times. Must the past be repeated with all of its crimes? -Verbal Assault.

KC/ 1000 Washington Ave #A/ Albany, CA 94706

Dear Ursula from Colorado Springs and MRR:

I want to thank you, Ursula, for the awesome letter (MRR #77) in response to Mykel's column concerning rape (MRR #74). Your response to the various male arguments about sexism, rape and pornography all rolled into one was excellent. Yes, I agree that people need to stop making excuses for rape.

Being "hurt" by rape has nothing to do with any hang-ups about sex or that rape is treated "special" as Mykel said in his column. That is utter bullshit. I have been gang raped by three men. My pain has nothing to do with sexual hang-ups at all, nor is it the way people "look" at me when I tell them. Most people are angry. Raping is pure sexual violence and domination. The rapist knew it was not another act of sex. After they finished abusing and violating my personal self, they were saying "Hey, we just raped her" and stared getting scared (thinking that I was going to go to the police). They knew a difference existed between raping me and fucking me. To these rapists, I was just an object for them to dehumanize. They then were all arguing about how I came into their house under "iffy" circumstances, etc. I was young, just 18, and was scared and intimidated. I did not go to the police figuring that, under the particular circumstances and the way rape is viewed in our society, the authorities would do little. Rape is often pushed onto the woman as her fault, turning her into the criminal.

Ursula, you are so right about rape being completely a by-product of male sexuality. The men who raped me fully enjoyed the act of domineering me, making me feel as low as possible by calling me "bitch," etc. and ordering me around (as if it were a porn. scene from a movie or magazine where women are there for men's every pleasure). On pornography, I have always had difficulty dealing with the issue and I appreciate Ursula's intelligent thoughts and ideas. People must realize how pornography, media and socialization perpetuate negative and detrimental attitudes and ideas towards women.

Sometimes I wonder about MRR's policy of no fascist, racist or sexist material (or does that only hold true for the classifieds and exclude the staff?). It seems that certain remarks in Mykel's column come close to sexism. I find it extremely insensitive to ask would you rather have some "prick slammed into some hole?" Damn you Mykel, that is my hole, not just some hole, and it is my choice of who's cock slams into it (to put it so crudely as you). Anyhow, rape is violation of our sexuality. Prostitutes can be raped, and they are not the sort of people who are probably hung-up about sex or put special value to it. I do not think they find it better than being hit over the head.

I would also like to address one more related issue. In your MRR #74 column, Mykel, I think you fail to see the difference between incest and mutual sex. You ask, "How is giving pleasure 'molestation'?" When it is for some pervert's sexual fantasy and is forced. Who says that some 5-year-old girl wants to be fucked or to give a man head? Or that a 7-year-old boy wants to be sodomized? Their sexuality and organs are not even fully developed yet for sex, and even if they were old enough, who says they want it necessarily? It is still forced sex (which you did say you were against, Mykel).

Maybe you should get a different photo for your column instead of the sexist one you have now with your "Playboy bunny." Yeah, I suppose she just symbolizes your masculinity and sexuality — she existing for you.

Sincerely,

ck from the East Bay

To Max RnR/ Martin Sprouse,

First, I would like to say to Martin Sprouse, you did a HOT fucking job on the cover of #76.

Second, I'd like to contribute a little comment I heard from my not so loving mother concerning the flag. In the "Book of Flag Etiquette" it says that the proper way to take care of a tattered flag is to BURN IT! Gee, I wonder which came first, the law banning the burning, or the book. Most likely the book because, thinking about it, the flag was first adopted in 1777. The book was written between then and now, most likely. If you put those two facts together along with the three or so month old law not allowing this country's flag to be burnt, I think most people would see, or at least I do, that this law is a big invasion on the written procedures concerning the flag.

Of course realizing that me and many others reading this would not burn the flag to take care of it, or to be patriotic, but the other way around, I am not saying preserve you flag. Do whatever the fuck you want to it. That's free speech. All responses about this letter, or anything else for that matter, can be sent to:

Aaron Holzer/ 372 Mt. View/ San Rafael, CA 94901

MRR,

I just finished reading #78 and have a few things that I feel need saying. The first thing I'd like to say is that the so-called "alternative" scene is becoming as closed-minded as "regular" society. Everybody needs to catagorize themselves. As different as straight-edgers and non-straight-edgers are, think of how similar we/they are. Compare any two "normal" people with a straight-edger and a non-straight-edger and guess which two will seem the most similar? Also, why is there this split between straight-edgers? "Yeah, I'm straight-edge but I hate Youth of Today." It doesn't make much sense to me.

Secondly, I think that Catherine Test's letter about Ian MacKaye was an exercise in confusion. As Tim Pointed out, it was difficult to keep track of the number of contradictions. Here's a few:

1) She says — "I can't remember that Punk had rules" right after she says "I'd like to enlighten you on a few fundamentals of punk and hard-core."

2), My favorite — This girl who is not in POISON IDEA writes and says, "If Ian doesn't like what the album says, let him speak for himself instead of having "his monkey" do it for him."

I guess that Tim shouldn't stand up for someone he likes but Catherine should — Did I get it right, Catherine? I guess for some of us logic isn't "punk" enough. Oh, I almost forgot before she even gets to Ian and is still slagging Tim; she tells him that he should try to keep his personal feeling out of the review!!

I should have been a lawyer, eh? Oh no — I feel a plug coming on. My band , FORGOTTEN ALTERNATIVE, should have a tape out soon. Well, that's about all I wanted to say. I just hope that we can remember that whether we listen to YOUTH of TODAY or NAPALM DEATH, FUGAZI o

ACCUSED, even REM or REPLACEMENTS — we're all brothers ("us against them" is better than "us against us"!). Peace, Love and Flour,
Paul Ternative

Dear MRR readers-

This is just a letter to hope that some of you will open your eyes. It's about G.G.Allin. If any of you are standing in line for tickets to his farewell performance maybe you had better think again. He's going to end his life and whv should he stop just there? Why wouldn't he take all you rubbernecks with him? Read his letter in issue 72: "I started out just to get revenge on everyone and the fire has since gone wild." And later in the letter: "I want to go as far as I can to break laws and spill as much blood as I can. Who will follow?"

I haven't heard of G.G. killing anyone yet so when is he going to start? He doesn't trust anyone, how can any one trust him? They can't. It's that simple.

I'm not saying G.G. shouldn't kill himself. That's his choice and I'm sure that anyone who looks around can realize that the human race could use some pruning. Birth control is a better way to control the population than any way I can think of, but that doesn't help what is out there now. If G.G. wants to volunteer, I can't think of any better place to start. I just hope that all of you that are planning on watching have said your prayers to your gods and have a good time in the afterlife.
Anonymous

Dear Tim & the world:

I'd like to address an issue that has been a source of irritation to me for quite some time. It is the common practice of theft of one artist taking material from another. The polite terms of course are "remake" or "covering" a song but to my way of thinking, if you take something that doesn't belong to you and use if for your own benefit, it is nothing short of stealing. It may be legal but so is killing people in the right circumstance.

I would like to believe that this was limited to only Top 40 and spandex rock stars; from that ilk I have come to expect it (not that it's any less offensive, I mean even "Radar Love" is being done again for Chrissake) but it isn't. Alternative bands tend to be as shameless as their commercial counterparts when it comes to this practice. Virtually every great punk band from the DKs, Minor Threat, Flag on down to bands with only a few originals has done it. My dislike of this is only equated perhaps by my curiousity. I can think of a few possible explanations.

1. $$$ The most obvious, although this applies essentially to the aforementioned mainstream artists. Despite the fact that a song's original author obtains more royalties from a song's sales and airplay than the artist performing it, when you figure the potential increase in shows, popularity and other doors opening that might not otherwise, who would it seem makes more in the long run?

2. Lack of original material Understandably, when bands first form or are just doing some impromptu jamming, old standards are the common ground musicians have initially to see how their playing styles mesh. But after awhile, if there is songwriting talent there, the covers should drop. If a band has that little original creative ability, they can play a Holiday Inn or get they a job at a bank.

3. Tribute Some musicians contend that by copying an old song, they are somehow paying homage to honor the original artist. The only way they are showing respect is by total exploitation, which is bullshit. The idea of forming a band and playing music is (or should be) to try to create new ideas, not pick at the carcasses of old ones.

4. The band likes the song and thinks it would be fun to do This is the most common response I've heard or gotten from alternative artists. But this doesn't cut it, either. If you like a song, listen to the record or play it live at shows (most bands have to do this early in their careers anyway to consume time). But leave it off the records or other recording projects. Get a life and do your own trip.

I can't believe that I am alone in this perception but it's a subject you really don't hear discussed that much. Perhaps this letter will elicit a response from readers or artists.

Jumping to another completely different topic, I am curious as to why the demo prices are no longer listed in the review section. They used to be and it would really facilitate the process on both ends should one such as myself want to order material from the bands. The bands, as an aside have all been very honest with me as far as prices but still.....

Anyway, all bitching aside, I'd like to commend you on a great mag. Granted, most of the other dreck is pretty lame, but it doesn't detract from what your effort in quality shows. Sincerely,
Fax Actor/ 2211 Redwood St. # 221/ Vallejo, CA 94590

MRR,

I would like to address this letter to anyone who has been taken for money by the label known as SCHISM RECORDS, as well as John Porcell and Alex Brown, who ran the label.

My story begins on February 28, 1989, when a friend and I decided to order some SCHISM merchandise. For the record we ordered one copy of the Wide Awake EP, two Wide Awake shirts and a copy of SCHISM fanzine #8. A money order was purchased for the total of $23 and made out to Alex Brown. One week after mailing it, I received the order back with a note from Alex, stating I had wrongly filled out the money order to John Porcell, and that it would have to be changed. I corrected the error and mailed out the new order in March. This was to be the last I would see of my money.

By about three months later, I was wondering what happened and asked SCHISM on June 2 what the delay was. When I did not receive a reply in three weeks, I wrote a second letter on June 23, to which I also never received a reply.

On (or around) July 9, Gorilla Biscuits and Bold played a show at City Gardens in Trenton, NJ. I found John Porcell there and told him of the problem. He seemed very apologetic and said it must have just been a mix-up. He took my address and assured me my stuff would be arriving soon. I spoke to him again after the show, and again he assured I would receive my products. As I write this letter on October 19, I have still received nothing; no product, no refund, no reply. Still worse is that SCHISM no longer has an address, so I have no way to reach them.

I wrote this letter because it amazes me how little people in this "scene" care about each other. This is not the only example of rip-offs out there, and I know personally if I receive something I order in under three months it is a miracle, but this instance stands out to me because not only did I contact these people several times, I personally was assured by them that everthing would be resolved. I also must wonder how these people can sing in bands who preach unity and honesty, and then act in such a manner. I guess when you have so much money and fans, it no longer matters how you behave — and here I thought we were above that.

So, eight months later I still have no money, product or answers. I ask anyone who has info. on the whereabouts of SCHISM to contact me, as well as anyone else who has been taken by them. Most importantly I ask ALEX BROWN and JOHN PORCELL to have enough respect for the people who support them, to contact me and explain themselves, as well as sending my order. Thanks.
Paul Matey/ 904 Pierpont St./ Rahway, NJ 07065

Darling MRR,

In response to the reaction I have received to the letter of mine printed in the November 1989 issue, please allow me to convey the following messages. Firstly can I stress yet again that the letter was written entirely off my own back, and therefore its contents were in no way the direct opinions that the band LIFE CYCLE personally held.

Secondly, the letter certainly proved to me my point, that by having ONE single letter published in an American fanzine causes causes so much shit to fly as to be untrue. So when you compare the damage done by word of mouth in the U.K. scene, you can see the justification and motivation behind my letter.

Thirdly, may I add that the letter in question was by no means a personal vendetta against Deek Allen, but simply motivated by the information that myself and LIFE CYCLE were receiving at the time. However, we have been assured that the numerous people concerned were bullshitting us for reasons unexplained. Anyway, I do not wish to delve into that particular argument, and shall leave it to yoursleves to draw your own conclusions.

After receiving a somewhat irate letter from Mr. Allen, we have now agreed to OI POLLOI to play a benefit gig in Cardiff, free of charge may I add, for the INSIDE INFORMATION movement who are concerned with the plight of those interned individuals around the globe. I'm sure it can be arranged for LIFE CYCLE to play the same gig too, and it seems somewhat of a shame that it took all this bullshit to gain the attention of OI POLLOI to play Cardiff, but in all fairness to the band, they seem intent on holding me to my word, which I can assure you I will do.

Finally to that snivelling little pervert who insists on phoning LIFE CYCLE and venting his sexual inadequacies on them, when it is found out for definite who you are, it will be safe to say that you will have your skull smashed in. Use your own mind, and more importantly, to those of you in Scotland who think that LIFE CYCLE are a bunch of Capitalists, buy the 12" for £3.00 plus postage from, 24 Woodland Park/ Penderyn/ Nr. Aberdare/ Mid Glam/ Wales, U.K., and judge for yourselves as to what a bunch of "capitalist, uncaring bastards" LIFE CYCLE are supposed to be.

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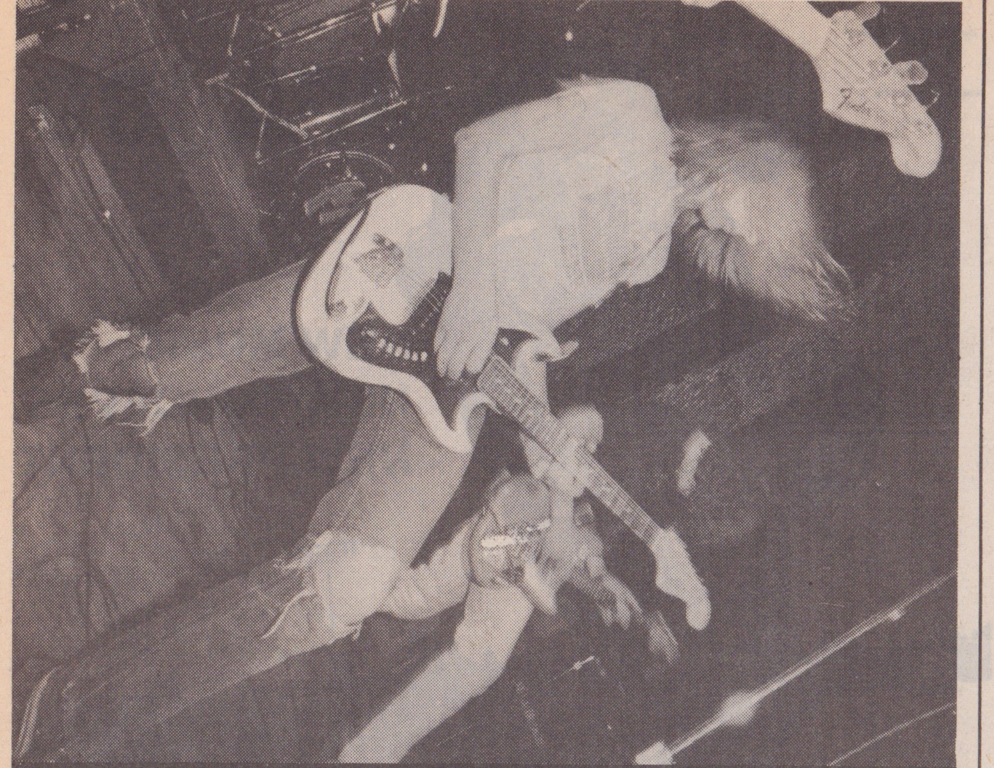

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MRR,

What's happening? Everything I once thought was stable and everlasting is now decaying before my eyes. m e whole Straight Edge ideaology that brought me through the best years of my life is now a mere shell of what it once stood for. No one seems to care anymore. When I first got into Straight Edge, it was truly amazing. It was just only a handful of kids,at the time, who were straight edge in the Rhode Island area. Just the idea of adhering to not drinking or smoking was somewhat rebellious at the time because most of those around us were into chemical using, so our actions lead us to believe that we were going against the grain, "making a noise" so to speak. I felt pure. Not in a purer, holier-than-thou way, but that I had a feeling in my heart that what I was trying to do was right and that I was striving for a better way. Nowadays, that might sound very "generic" and "oversaid", but back then it meant something. If you saw a kid with an 'X' on his hand, you were like "Wow, a straight edge kid" - because the sight wasn't too common.

When I saw the amount of Straight Edge people multiply, I felt a sense of pride-as in we were all trying to achieve the same goals together. Unfortunately, it got too big for my eyes.

More Straight Edge bands were emerging overnight,and although for a time I was overjoyed, I knew something wasn't right. I could feel the seems of the movement ripping apart—it was getting too big for its own britches. More and more often I saw people Xing their hands as a way to become part of the "new thing" which I had soon come to terms with calling a "trend". Yes, a way of life,a way of taking care of one's surroundings and one's self was the "cool" thing to do in the hardcore scene. It ensickened me. A trend of caring and healthiness, although a trend,is something that must bring some good of its doing. But the Straight Edge trend was not that. It was "who was wearing what" and "who was stagediving on who". These kids could have given a rat's ass abcut the principle of it all-their concerns were on Champion sweatshirts and Nike Airs. It was thought that if you looked Straight Edge you were Straight Edge.

It was a shell--a covering of their true feelings. It was a way to be accepted by the masses. There is no doubt in my mind that Straight Edge killed itself. The kids cared more about going to shows and acting like macho men than they did about caring for others. They sported the hightops but didn't care about which animals died to make them. After a show, they would grab a bite to eat at McDonald's but didn't care to know how this big business or that big business was destroying the earth. Caring isn't limited to one's own body, it transends to all things that require some help—have it be animals, people or the environment.

So I am glad that Straight Edge is fading away, because it is cleansing itself of those who didn't appreciate what it stood for. It will never be the same for me. People took something I cared about, raped it, abused it, and left it when they were done. It may sound dramatic, but that's how I feel about. Nowadays, I listen to more punk than I do hardcore, because its lyrics are more political and deal with more of the issues that concern me. I care. I care about me, I care about others and I care about our planet. If anyone else feels this way please get in touch with me, because I would like to know if it has effected others as it has effected me. I also put out a fanzine called INWARD MONITOR and I'd like any and all sincere bands/zines/poets, anyone to write to me and submit anything you like. And, yes, I'm still Straight Edge and I always will be Straight Edge. Even if it gets wrung through the "trend" faze a hundred times over, I'll stand behind what I believe in.

Please take care and Peace,
Jon Reed
INWARD MONITOR fanzine/ 50 Lexington Ave. #6C, NY,NY 10010

P.S.-To Eric in the classifieds: you left no address to your letter, could you please write me?

Dear MRR,

I strongly object to the way that Tim Yohannan treated Ray of Youth of Today. Tim was downright obnoxious, and it is to Ray's credit that he didn't break Tim's intolerant face. Here Ray is trying to do something admirable- trancend this fucked up world through a peaceful, spiritual growth; but Tim goes and tries to cut him down for it. Yeah, I myself know about Karl Marx and religion as an opiate, but I also know that this world could be a beautiful place if man chose good actions over evil. It is not God who deserves scorn but gratitude when we contemplate how beautiful this world would be if men persued a more spiritual existence. This society is fucked because people choose evil over good. But the joke is on the evil for consciousness continues after the human body dies; and what you are thinking when you die is what you will take with you to the next level. And this is the Justice that George Bush and his fucked up satan worshipping, consciousness blind CIA friends will face when they die (hopefully soon). These evil doers will be lost because they have no consciousness of a spiritual continuity. They think that once they die that it is over. Not so: they will be trapped in bodily material thinking, but they will have no body to lust with. And this my friends, is Hell. Think about it! In closing, anyone that tries to transcend this fucked up materialistic world thru spiritual pursuits has got all my admiration. And if Tim Yohannan wants to stop his spiritual progression at college philosophy 101 with Fred Nietzche, that's too bad. But he should not sadistically dig into someone like Ray of YOT for Ray's admirable pursuits. Peace,
Lew Brickhate/ N Suburban, IL

Dear Lew,

I agree with your premise of the potential of what the planet could become, but I disagree with the idea of reliance on a supreme being that we must subjugate ourselves to, as well as to the concept that some people have a corner on the God market, and we must obey their dictates or be damned. Our way out lies within ourselves, and only after we gather the knowledge and self-confidence in ourselves can we build a sound foundation.

I wish you had commented on the second feature in that issue: the look at the insides of the Krishna movement--its politics and methods of manipulation. While in many ways I like Ray, and hope that he comes through this ok, he's also using his position in the scene to influence others. I, therefore, have no qualms about uncovering some of the contradictions and possible mind-control techniques to balance that weight. Tim

Dear MRR,

He who knows doesn't know.
He who doesn't know knows.
- A Hindu proverb

"I don't keed faith, I've got experience."
- Joseph Campbell

In issue #79 Ray Cappo called death "the ultimate problem." If this is Krishna then Krishna is screwy! Death the problem? Life the problem? Suffering the problem? Life and death are a package deal and the tape that holds that package together is joy and sorrow. Any cult or religion that claims they have a plan to end suffering on earth is feeding you a line. If you make your goal in life to end suffering and conquer death, then you will live a life full of failure, of that you can be sure!

The basic idea of Buddism makes a lot of sense to me: Participate joyfully in the sorrows of life. Very simple. Don't be angry with death and sorrow, accept these things as part of life because that's what they are.

Krishna is a western religion; it looks like an eastern religion because of the outfits and the names being spelled funny, but in its heart it's 100% western. It's all about duality: right, wrong, good, evil, life, death, etc. That stuff is western. God is up above watching his creation screwing up down on earth, the best we can do is imitate his messenger and convert the masses to our enlightened thought. That is Cappo's Krishna and it is Jehovas Witness and Roman Catholic, etc. That is the west.

Now let's go east, back to our buddy the Buddah. God is everthing. Everthing is god. When one transcends the land of opposites, of judgments, good, evil, right, wrong, etc. one recognized the god in all things. The best you can do is whatever you do. Recognize the Buddah in you and participate joyfully in the sorrows of life. Heaven is called Nirvana and Nirvana is in you, not out there someplace.

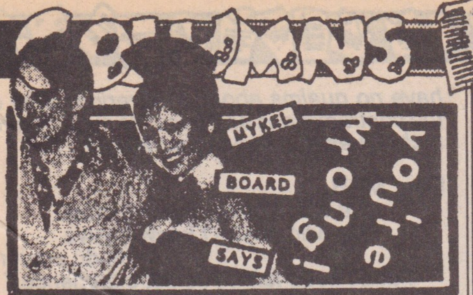
One might laugh and say, "Yeah I could be Buddah if I climbed up to a mountaintop, put on a loincloth and chanted all day!" Don't let ritual put you off — ritual is just that, nothing more — ritual! You've already got your rituals — you just don't know it.

There are no rules. Do you think Christ or Buddah were part of some movement? No way. They didn't go around trying to convert people to their thinking; they merely said, "It may not be what you're after but it works for me!" When it comes to spirituality, if someone needs to sell it to you it probably aint' worth buying. Take another tip from consumer advocate Ralph Nader — if it sounds too good to be true it probably is!

I understand the appeal of a religion like Krishna consciousness. It's nice to feel secure and devoted in a world like our today; it makes life easier. I suggest that we quit taking the easy route, though. Taking the easy route has put us in the jam we're in now. Let's face life and its sorrows and find god's kingdom spread on earth, not up in Anaheim!

Old Hare Krishna got nothing on you
Just keep you crazy with nothing to do
Keep you occupied with pie in the sky
There ain't no guru can see through your eyes.
- John Lennon "I Found Out"

Jason Traeger/ PO Box 460754/ SF, CA 94141



Ho ho. It seems like God liked the Bay Bridge World Series even less than I did. She was so pissed off at it that she knocked down the bridge. "Yer out!" she yelled. Meanwhile, I'm still in Tokyo, waiting for our "big one." Until then, I've got a lot to tell and I'm way behind in telling it, so hang on to your skateboards, here we go...

In your imagination build, a porcelain baby coffin. Make it 2 and a half feet long by half that across. Now round the edges and cut off most of the top. Leave just enough to throw shade around the infant corpse's head. From underneath, drill a hole where that shaded head would lie. Once you've got your little construction, and mount it into the center of the floor of a tiny room, connect a pipe to the hole and put some tile around it. You've just made a Japanese toilet.

While you have that picture in your mind, paint in a special pair of slippers, only to be worn in the toilet room. They're for everybody's use. Sometimes they're wet when you put them on!

Even with my short stature, I have to aim pretty damn well to hit the thing. If I'm shooting a double streamer — forget it! I miss on the right AND on the left. Of course, at the call of the bowels, you've got to squat just in the right place. If your pants slip back on your legs, you'd might as well dye them completely brown for future use. The worst thing about it is that you can't read! It takes so much concentration just to keep your squatting balance that a book is out of the question. I find myself taking more frequent but smaller dumps. Too much strain on the knees to wait for the large intestine to move the next load around.

Somebody told me it was supposed to be healthier to squat than to sit. That somebody is obviously still full of it. Japan is as healthy for foreigners as a Ku Klux Klan meeting is for Michael Jackson.

I've had the screaming shits for three days — pretty tough when you've got to squat every time. I've had a cough sawtoothed enough to make me want to start smoking as much as the locals. (At least I would have a vice to merit the penalty.) Worse, and most frightening, is that I've been molting. Yep, my hair is shedding like a sheepdog in summer. A trail of brown strands follows me from my room down the steps to the front door and out to the train station. I run a comb through my hair and it comes out looking like cotton candy. Not only my head is balder than b.t. (before transplant), but my chest hair, pubes, eyelashes—they're all going. I wipe my butt and wipe away the last places for a dingleberry to hang on to. Is it the air? The food? Too much work7 Not enough Yen for it? Who knows? But it's scary as (very loose) shit.

If I sound unhappy about the country, maybe part of it is that I just got rejected for a teaching job. They say they're big on appearance. They all wear handkerchiefs in their jacket pockets. A degree in linguistics? Hah! You don't shave close enough. Speak five languages? Big deal! Your sideburns are uneven. The Japanese use the same word, *Kirei*, for both "pretty" and "clean." Most of the prettiest things I can think of are dirty, but you can't tell that to to people who take their shoes off so they won't mess up the floor.

Enough negativity and personal problems — at least for the moment. Even though the editors usually ignore it, this publication IS called *MAXIMUM ROCK'N'ROLL*. That pursuit rates a few paragraphs, don't you think? I won't try to compete with Roger on a scene report. He knows everybody here and already has his band together. My instant band — ART-O-RESS — is yet to exist. I still want to talk about Harajuku though, even though Roger has already mentioned it.

"Harajuku" is where the "fashion punks" hang out. That's where a light plastic jacket with "Punks Not Dead" painted on it, sells for $150. My pal Guy-Gene says that since since they live at home, even though they work, the Harajuku fashion-Japettes spend all their money buying clothes. Their free time goes to combing their hair. Since I don't have much of the latter and can't afford much of the former, it's not a place that attracts me.

On Sundays, however, there is something special. If you're one of the few people who reads anything else in MRR but my column, you might have read Roger's comments on the massive bandfests. It has to be seen! There's a wide no-cars-allowed street in the middle of a park. On either side play band after band after band. One right next to the other. Dozens. All playing at the same time. They all have full-on amps, a separate PA. In front of each band is a row of girls in white gloves who know the words to all the songs. There are punk bands, haircut bands (usually bad with lots of fans), blues bands, bar bands. Everything. Most definitely not "kirei."

A maze of deep scratches criss-crossed the bare chest of one lead singer . A long jagged one softly oozed blood. Was that wildman singing GG Allin songs? Doing "Search and Destroy?" Nope. It was a BLUE CHEER cover band, working on "Summertime Blues."

My favorite was a funpunk band called THE FUSE. They didn't dress up and didn't seem to have as many fans as the haircut folks. They did heap on energy and humor; something like if RUDOLF'S RACHE did cover versions of A.O.D. songs. If these guys stick together, watch for a record!

OK, that's my rock'n'roll quotient. I don't go out very much, so I can't tell you more. Anyway, the trouble with going out — even if it's free — is that I have to go back home again. I'm now staying in a "foreigner's only" house. Discrimination is legal in Japan. Most landlords won't rent to foreigners. Most hotels won't put up foreigners. Bars and restaurants won't serve foreigners. These foreigner houses can get away with charging almost $30 a night for a pea pod sized room with a couple of thin mattresses and a fan. Everybody uses one toilet — yep, a squatter. Everybody also uses one shower and has to pay extra for hot water. But as foreigners, where else can you go?

A bunch of interesting folks live here. A couple of Brit Bagwan (one of those turban and beard guys) followers live next door. They've got his picture on the floor at the foot of their bed. Every night! I can hear them rhythmically uh-uhing in a special chant to The Bag. The floor creaks to their seminal search for salvation. Their turgid prayer ends in a moan of ecstasy at the approaching nirvana. These thrusting supplications make me want to pound the walls to ask them to be a bit less fervent in their devotion.

Speaking of gurus, on the other side of the Brits are a couple of gurus of the "kan" kind — you know, Australians. They keep a pet koala in the closet. When they talk they sound like a parody of a beer commercial. Neither of them wear hats with the brim turned up on one side, so I allowed them the pleasure of my company. In fact, they turned out to be my best pals in the house. Even though they refuse to believe that my folks live in a place called Hicksville.

There's a couple of other Americans here. One's from California so he's got an excuse to be mellow and want to go out disco-ing every night.

"Did you ever have a Japanese girlfriend?" he asked me.

I told him I hadn't.

"You should try it," he said. "It's like having a pet you can fuck."

I was struck dumb. It was only later that I thought, "Why didn't I say, 'Well then, you've obviously never had a German Shepherd.'"

Whoa! One of the great things about writing is the power in your typing fingers. Like a film-maker, you build worlds in people's minds — worlds they can see and hear but aren't "real." You master those worlds. I have access to an infinity of special effects, millions of stuntmen jump into millions of volcanoes at my command. I can eat sand and water and shit skyscrapers. What is a simple conversation? Let's start again.

"Did you ever have a Japanese girlfriend?" he asked me.

I told him I hadn't.

"You should try it," he said. "It's like having a pet you can fuck."

"Obviously you never had a German Shepherd," I answered. He shattered like a scolded puppy and went to his room with his tail pulled tight between his legs.

There, that's better.

Despite the fine folks here, I'd still like a place where I can walk around naked and not embarrass myself. Private apartments are pretty expensive, though. Not only do the rents average $700 a room, you also have to pay six month's rent before you can even move in. One month is the actual rent. Then there's two month's security deposit, two months agent's fee, and a month's rent as "thank you money," given to the landlord for letting you rent the place. That's way fuckin' too thankful for my taste!

When renting, it's cheaper if you get a place without a bath or shower. Japan has a system of public baths called SENTOOs. You can bet your 4 and a half inches I haven't gone to one! Yeech! From what I hear, you go in and then, in a post Christian development, divide yourself according to gender. Inside is a giant bathtub with water so hot it glows. You wash BEFORE you go into the grouptub. So you sit on a little bench with a bucket of cold water and a bar of soap. You soap up, rinse off. THEN you get into the bath with dozens of other folks. You bet it's weird. Even if it weren't, I sure as a squat shit wouldn't go to one.

Unless it's for sex, public nudity is something I enjoy only slightly more than gasoline enemas. If God wanted people to walk around naked she wouldn't have invented silk stockings with seams up the back, or tight jeans. If I want sex with you, I'll take a look (and show you mine). But those less-

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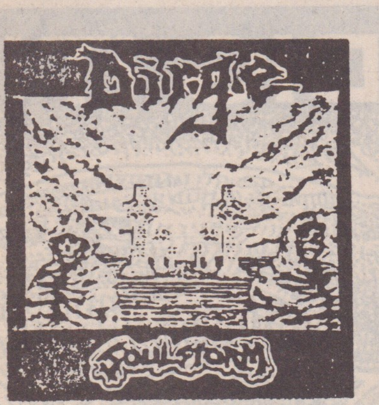
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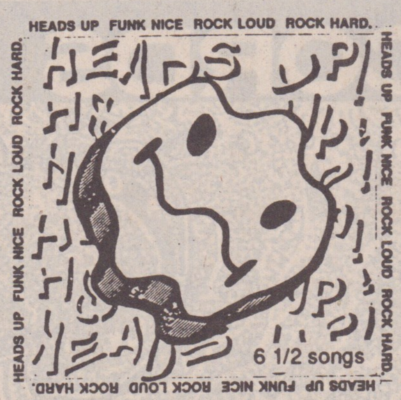
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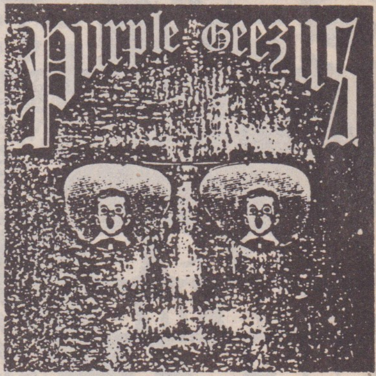
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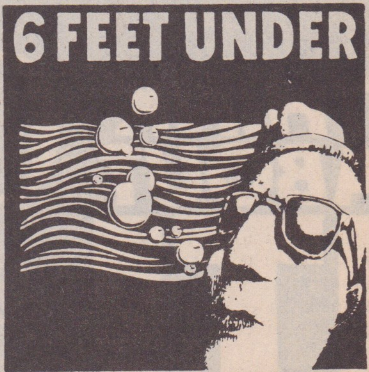
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than-perfect of us don't have a whole lot to say about our body types. It's not your fault that your nipples are within bouncing distance of your navel, but I don't have to see it. You can choose how you look, if you wear clothes. We've all seen ugly people who know how to dress. But who's seen an ugly person who knows how to undress?

I don't even like to see pretty people undress — if they're acting like it's natural. For nudity to be exciting it has to be hidden, a rare secret. Make it mundane — an everyday event — it loses its appeal. How can someone be sexy if you see them naked when they wake up, when they make coffee, when their body is creased with sleepmarks and as appealingly natural as morning breath?

Anyway, it'll be awhile before I can afford an apartment — with bath — of my own. As long as the landlords rule, it's foreigner houseville for me. You'd think that with the election of the socialists that sort of blatant landlord extortion would stop, but not a chance. It's as ingrained in the Japanese mind as eating rice is in the Japanese stomach.

Oh yeah, the Socialists — it looks like the country is more prepared for them than I feared. A few weeks ago, the Japcops caught a kidnaper. He stole a couple of little girls, then cut them to pieces. Most of the pieces he buried. A few he sent to the kids' mom and dad. In The States, the guy would be a cult hero. Here they say he's nasty and guilty of "child abuse." (Of course the Japanese school system — even more than ours — is the biggest child abuser around.)

Anyway, in the kidnaper's house they found hundreds of video tapes. Among them were children's cartoons, Disney tapes and horror movies. Guess what? The government and the press say it was the horror movies that made the guy dice the kids.

"Ban horror films," comes the cry.

Already there's a law being introduced to prohibit kids from renting them. The TV news commentator says, "Of course, these laws are immediately necessary."

"If such videos were not so widely available," said Susumu Oda, professor of mental health at Tsukuba University, "crimes like this might not have happened."

Japan could become like the Swedish socialist hell, where E.T. was banned for kids under 12 because it was too violent. The mind patrol will make fantasy illegal. Already in Japan there is only a minute difference between the normal and the allowed-taboo. You can see fucking and blow-jobs in comics made for kids. The good parts are whited-out or blocked from view. In "adult movies" and videos the same thing happens. digitalized spot covers the parts you want to see most. They show breasts on normal commercial television, but you can't see pubes in the privacy of your own VCR.

I argued about this with the Bag-people next door. They said that things like the movies and the explicitly sexually violent Japanese comics caused the increasing violence in the society. I said there was no relationship. Despite the guru, the Brits have some smarts and I've changed my ideas. No I don't think the comics and movies CAUSE violence in society, but there IS a relationship.

Most societies have three or more levels of depth. There is the surface level — what you see every day, what's on commercial TV, what's in the mags at K-Mart, etc. Then there is the "available taboo" level. That's what you have to seek out, what's hidden, but not exactly illegal. This is the fantasy level. This is where folks with socially unacceptable fantasies (most of us) go to see those fantasies fulfilled, without having to act them out. This underground, specifically "unreal," area is an outlet for those aspects of humanity that are dangerous or impossible to achieve. The deepest level is what Freud called "the unconscious." These are the aspects of ourselves that we are afraid to face at all. If they are nasty enough and powerful enough, they break through from the depths all the way past the taboo-but-available sector. Then you get mass murderers, rapists and a whole crew of unpleasant people.

In Japan, there is no "taboo-but-available" level. There is no buffer zone between the unconscious and the smash-you-in the-face reality. The evil-beneath-the-surface — if it comes out — has to come out at the surface. Rosemary, the Brit girl, was grabbed by a man in the street. As she fought him off, the man's accomplice jumped out of a nearby car. He had a camera. As she pushed and screamed, the man with the camera clicked away. She never doubted that it was a well-rehearsed, often- used routine. She wasn't hurt, but she was shaken up. Obviously some fear-fetishists have added to their photo collection. The only way they could do it, however, was to make it real. The Japanese movies and comic books are two of the few other outlets to make their unconscious "real." They are too common and superficial to be the kind of fantasy release that pornography is. They're simply a direct, surface representation of the unconscious.

"To be born a Japanese is to know that everything has a front and a back" — Takeo Doi, Japanese social commentator.

In Japan, they call the front or public face of things "OMOTE," the back or private, unofficial part is "URA." Like a piece of paper, every part of the Japanese intellectual and psychological world has its front and back.

The most obvious example are the Pachinko parlors. Pachinko is a game something like vertical pinball. You try and flip a ball bearing through a special hole. If you get enough holes you win a prize. You can't win money. Gambling is illegal. But every Pachinko parlor has a little window in back. After you're finished you take your prizes to the window and sell them back to the parlor. Not gambling — you didn't win any money, did you? See? A front and a back.

Here's another one. They have a comic book here called RAPEMAN. (Yes, the band was named after it.) The title character is a costumed super-hero who, every issue, gets an assignment to rape usually beautiful, but always evil, women. The comic chronicles his exploits and inner conflicts as he fulfills his assignments. Remember, he is a GOOD GUY! Even though this is an "adult" comic, it's available in the local grocery store. Comics aimed at children are not quite as weird, but they are explicitly sexual (with the best body parts barely whited out or x-ed over) and very violent. The comics are the OMOTE of the Japanese unconscious — at least that part of it which reaches the surface. Japanese businessmen read them on the train – in full view of everybody else. They are less damaging than the actual violence, but they are so close to daily life that they cannot function as an outlet for forbidden desires the way bathroom-hidden porn does in America.

It is the real violence itself (the kidnap mutilation, recently the headsplitting and eye gouging of a class bully) that is the URA of the same psychology. There is no forbidden yet accessible ground — no underground, no private secret world — for the fantasy to be acted upon without becoming real.

There are some (a wrong some) who say that when a society has the same view of sexual things in public as in private there is less tension, less guilt.

Who wants less tension and less guilt if it means more boredom? I'm all for having sex part of everyday life (as long as it stays dirty) — but not pornography. The excitement in porn lies in that it lets you live fantasies you would never dare live in your real life. If your fantasy life is the same as your real life, you're brain dead. Every honest girl I've talked to has rape fantasies. That doesn't mean she wants — in real life — to be raped. In a fantasy you can pick who, where, how. In a fantasy, you can edit out the unpleasant parts. At the beginning of this column, your mind created a Japanese toilet. You didn't paint in the shit streak on the white bottom. You didn't see the slug crawling up the wall behind the water pipe. You couldn't smell the farts of the last person to use it. Your mind edited the picture like a master studio tape cutter. What feminists and other imbeciles don't realize is that pornography belongs to the world of fantasy — a world that is (or should be) completely separate from the boring world of everyday life.

Fantasy is the healthy creative part of the human consciousness. It is an outlet for our natural and not-so-natural desires. It is the well-spring of new thoughts. Above all, it's what makes us NOT just another animal. The greater the fantasy life of a person, a culture, the greater their creativity. In Japan, this fantasy, underground world is constantly made "real." There are few secrets, few unknown evils, lurking under the surface. Sometimes it seems that there is very little at all, under the surface. What IS there is buried so deep that the only way it can come out is in a violent explosion. Sometimes these explosions become comics. Sometimes they become dismembered little girls.

This Japanese the-surface-is-the-real mentality is carried to an extreme in baseball — of all places. In America, everyone who thinks about it would realize that baseball teams are owned by corporations. Every team has a "president" who is usually also the president of some large company. In effect, it's money from that company that is financing the team. Even with this back-of-the-mind knowledge, we still build the fantasy that a team belongs to a city or an area. You have a "home team" or two. Somehow, those guys are batting for you. In Japan, the teams are sponsored by corporations. The most popular (and this year's winner of the Japanese series) are the Yumiuri Giants. Yumiuri is a giant newspaper printing company. Seibu, of the Seibu Lions, is a department store chain. MY pal Guy-Gene says that it doesn't matter to the locals. They support a team based on where they play — not because they like a particular company. Still, it's hard for me to cheer for a brand of underpants.

Even the players don't fulfill a fantasy by looking special — apart — from the normal folks. Unlike those in The States, they don't look like cops or homos — or any other identifiable group. Maybe they're bigger than normal. There are a few foreigners, mostly

U.S. team rejects. Other than that, they could be the white-shirted, necktied guys stuffed next to you, reading the comics in the subway every day.

Still, being a baseball fan — and being a fan of the weird — I went to a ballgame. It was in the Tokyo Dome, called THE BIG EGG, by the tourists. In the States, domed stadiums are as much fun as condoms. Weather protection, artificial turf, air conditioning, homer hankies, my stomach contracts just thinking about them. Here, on the other hand, it was an adventure.

Expensive? Yep, $8 for the bleachers. If the bleacher seats sell out, they put you in the upper seats in the general admission section for the same price. Then it's a deal! I went on a sweltering "fan appreciation day." What were they giving away? You guessed it — everyone got a fan. Smart marketing!

In the stands, they hawked beer and boxed sushi. Each team had its own cheering section. Two different all-fan brass bands support their faves. Whenever their team needs a morale boost, the band breaks into the team's theme song. Lot's of folks buy "cheer bats." This plastic thingamajig looks like a fat hollowed-out baseball bat. If you yell into it, it amplifies your voice like a megaphone. If you don't feel like yelling you can hit it against your hand or anything else. It responds with a built-in squeaker that sounds like the audience on The Morton Downey show.

In a move that seems typically Japanese, if a player hits a foul ball into the stands and you get it, you have to give it back. A home run you can keep, but not fouls. That sure takes a chunk of fun out of the game. The Japs are known as the most unecological people in the world. They pay Indonesians to cut down rainforests to make their chopsticks. They still kill whales. They throw out more electronic goods than an American would buy in his lifetime. But in baseball, they recycle. Yike!

Uh oh, I can hear Timmy complaining about my verbiage. Watch this column for an address change. Until then, write to me c/o PO Box 137, Prince St. Station, NYC 10012. It'll take awhile to get to me but it will.

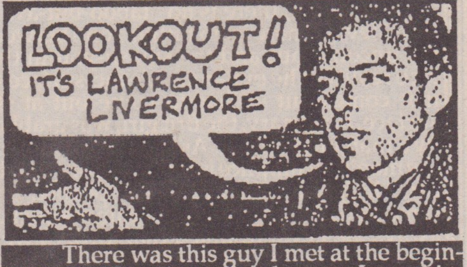
LATE NOTE 1: I've gotta apologize to my pal Jennifer B. Recently I wrote something nasty about blondes. While it's usually true, Jennifer has more smarts than a faceful of wasps. I hope she didn't take it too close to the hearth.

LATE NOTE 2: A couple of months ago MRR told you about Petr Cibulka, the Czech distributor/musician who's up Commie Creek without his barbed-wire cutters. He needs your support.

Also from the Central European front comes reports that now that the commies are out of power in Poland, the Christians are taking over. God! Which is worse? There is a proposal to make abortion illegal with up to 5 years in jail for having one. I've also heard stories about increasing anti-semitism in Poland, now that Solidarity has taken over. These reports include the beating of Jews who have been protesting at Auschwitz. Why were they protesting? The Catholic church has set up a nunnery there. Well, no one ever accused the Catholics of having taste.

Speaking of Poland, an anarchist there wrote to me asking for U.S. and other hardcore stuff, along with info. on the international Anarchist conspiracy. I don't have time to write him a detailed letter, but if you guys want to — Mariusz Klepacki, ul. Gawendy 5/17, 40017 Katowice, POLAND.

LATE NOTE 3: Don't forget to write to jailed GG Allin. His story appeared in the news section of this zine. As of now, he's still in the cllnk. Write to him: Kevin M. GG Allin, Cell Block E L Upper 2 c/o Washtenaw County Correctional Center, 2201 Hogback Rd., Ann Arbor MI 48102. He also needs money for bail and all the other expense you need in jail. DON'T SEND YOUR MONEY TO THE JAIL ADDRESS, he'll never get it. If you send a dollar to THE GG ALLIN DEFENSE FUND, PO BOX 7047 OAK LAWN, IL 604547 you'll get a press kit from the Ann Arbor newspapers. If you ask, you'll also get a complete list of GG items that you can send more money for.



There was this guy I met at the beginning of 1976... Actually, the year I met him has nothing to do with anything, it's just that most of you expect me to write these lengthy anecdotes about the good old days and I don't want to disrupt your expectations because then you won't pay close enough attention to the important stuff that follows...

But just for the sake of setting the scene, it was the middle of winter in the first year of the great California drought and it was warm and sunny and everyone was going around saying, "Isn't this weather beautiful?" and I kept answering them, "Yeah, if you think a bunch of dead trees are beautiful, asshole."

As you can tell, I wasn't quite as warm and charming an individual back then as I have since grown to be.

I was riding the bus in Berkeley, probably on my way to some important errand like drinking coffee at the Med or to buy some organic bean sprouts or new soles for my earth shoes. There was this kid sitting a few seats behind who looked sort of like an owl would if an owl wore glasses a half inch thick and had was wearing a mop on his head instead of hair.

We got off at the same stop, and he asked me if I knew where Cody's Bookstore was. Even in those days young people who knew how to read were a rarity, so I was intrigued.

"What are you looking for, the latest Zap comic?" I asked.

"Actually, I'm trying to find the Tractatus by Ludwig Von Wittgenstein," he informed me importantly.

Now I knew who this Wittgenstein dude was, sort of; he was one of those Germans that writes about philosophy and even after it's been translated into English it still sounds like it's in German. In other words I'd read about two sentences of it and decided I'd stick to Socrates, who didn't write anything.

But I helped him find the bookstore and his dorky philosophy books and we became pretty good friends even though later that night we smoked some of my Yucatan Gold and he thought I was trying to kill him because I was wearing a black leather jacket.

The reason he'd freaked out so badly, I found later (besides the fact that this was the most killer bud on the west coast) was that he hadn't been getting high or drinking or doing anything, hardly even talking to people, for months and months. Instead he'd locked himself away in this tiny attic on the edge of San Francisco where all you could hear was the ocean's roar and the wind blowing sand through the cracks in the walls. He studied his philosophy and practiced his music and that was about it. On a really special occasion he'd take his flute down to the beach and play a few tunes that would instantly get drowned out by the waves.

"Kind of a dire existence, isn't it?" I asked. "I mean you're 18 years old, shouldn't you be like having fun or trying to destroy society or something? Are you happy living this kind of life?"

"I'd rather be great than happy," he told me with the quiet arrogance of everywhere.

Being neither great nor happy myself, I set out to dissuade him from his lofty goal, which mostly involved bringing him lots of drugs and telling him how full of shit he was.

The first changes I noticed were when he started combing his hair and cleaning his room. I could live with that; this was the '70s, remember, and we were very tolerant of different lifestyles.

Then he decided to become an actor, and the next thing I knew he was getting his hair styled, wearing contact lenses, and sporting 8X10 glossy publicity stills. Actually this didn't happen overnight, more like a couple years. We were totally close for a while, but we eventually drifted apart, and a couple years later I found him sitting on a porch in Portland, Oregon — wait a minute, since he's probably going to be reading this, I guess I'd better pay lip service to accuracy and point out that Portland, Oregon is really a metaphor for a nice, pleasant Nowheresville, and that this next incident probably really took place in some semi-boho San Francisco dive.

But for the purpose of ambience, let's imagine we're on a mundane lower-middle class back street of Portland and the sun is shining bright and warm (use your imagination), and here's David (note: *not* David Hayes) kicking back on the porch downing his third or fourth beer of the day and giving a self-satisfied pat to his developing paunch.

"David," I say, "What's happened to you? Are you going to spend your whole life drinking beer and having sex with your girlfriend? What about your music? Your writing? Your philosophy? And how the fuck are you going to save the world from a front porch in Portland, Oregon?"

He just smiled, exasperating me all the more.

"David, you let me down! You of all people! Aren't you the one who told me it was better to be great than happy?"

"Yeah," he answered, "but what could be greater than to be happy?"

End of cute anecdote; now it's time to get to the moral of the story, right? Only trouble is, I don't have many answers today, just questions.

David's philosophy of happiness made for a good story, but it wasn't enough to keep him happy. Over the past ten years I've seen on an average of maybe once a year, and on at least a few of those occasions, he's been downright miserable. Not as miserable as me, of course, though we'd often try to outdo each other as to who had the harshest lot in life.

I usually won, not as though first prize in the pain and misery contest is something

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to brag about. Usually it's best to just keep your mouth shut. People don't want to hear about your troubles. Either they've got bigger troubles of their own and they don't want to hear you whining about your little problems, or they're having a good time and don't want to get brought down.

Well, I don't care, you can stop reading now if you don't want to hear anything negative, but I'm going to talk about my own happiness, or more specifically, my lack of it.

The way I figure it, and the way I was brought up too, you work hard, do good things, treat people well, and you should be happy. Unless you look the wrong way when you're crossing the street and a bus runs over you, of course.

So far my experience in life has been sort of opposite. Like for ten or fifteen years, say from 1967 to 1982, I hardly ever had a job, did almost nothing productive, drank all the booze and took all the drugs I could get my hands on, fucked everybody in sight, and in general was a no-account wastrel.

I'm not going to say I was happy all the time — I don't even remember a lot of the time — but I had fun, and sure, I was happy more often than not.

Now let's look at the last five years. They've been by far the most productive of my life. I've done enough writing to fill several books, and some of it was even good. I started a band and made two records. I helped start a whole record company, a successful one at that. I taught myself to play the piano, use a computer, publish a magazine, grow fruits and vegetables, even how to do minor repairs on a car, something I thought I'd die ignorant of.

Well, Livermore, you say, you must be mighty proud of yourself, and I am, I guess, at least a little. But happy? Not really.

I'm sure you've heard plenty of times how things don't make you happy, and now I'm finding out that stuff doesn't either, as in the stuff you do. Writing, for example, is probably what I do best. I'm usually working on three or four projects at any one time and people keep asking me to do more. I'm flattered, of course, just as I am by the "Lawrence Livermore, you are cool" letters that I get every few days.

But do I get happiness from my writing? Hell, no. Writing is torture for me. I don't do it for fun, I do it because if I didn't all these words inside of me would build up and build up until they exploded and it wouldn't be pretty.

When I finish a piece, I feel a quiet satisfaction. Sometimes I even shout "yahoo" or something when it's really good. That pleasure lasts about five or ten minutes, then it's time to get started on the next article. It's like a crack addict. Do anything, go anywhere, debase yourself in any way necessary for a few minutes of pleasure, then as soon it wears off, start all over again.

It's not like playing in a band, where every time you make a move, people are screaming and cheering and throwing themselves at you (not that any of this happened on a regular basis to my band, but it could have). If you're lucky, a couple weeks or months later you'll get a letter or two saying, "Really liked your column in MRR #72 or whatever," and of course by then you have to go look up the issue to even find out what it was you were writing about.

So shut up already, I wouldn't blame you for saying, what could be more boring than a writer writing about writing. OK, I didn't mean to anyway; what I was trying to get at is why doing the things we're good at, even the things we love, doesn't necessarily bring us happiness.

One possibility: the world is totally fucked up. Yes, I know there's a lot of evidence to back up this theory, but I can't buy it. Most of the world functions pretty well. Yeah, there's the occasional earthquake, tornado, tidal wave, and plague of killer bees, but year after year, century after century, the twenty zillion plant and animal species that inhabit the earth go about their business without making any great mess. The leaves blow in the wind, the flowers dance in the sun, the rivers flow to the sea, and everybody's happy. Except for the people.

Yeah, people, that's the problem. I tried to solve that one by living on top of a mountain where I could go weeks without seeing another person. Doesn't work, because there's still one person there that I have to deal with, even if I turn all the mirrors to the wall.

Next question: what's wrong with me? I have no idea, but I think just asking the question has a lot to do with why I would work so hard trying to be a writer, musician, record company dude, gardener, or just an all-around friendly and helpful guy. Somewhere there's always this voice going, "If you were just a little bit better writer, then people might understand you and even like you. Then you'd be happy."

Stupid reasoning, I know. People do understand me, probably too well, and they still like me in spite of it. That doesn't make me happy either. I'll find myself saying, yeah, but maybe if they liked me better, then I'd be happy. On the other hand, if I were happier, they'd almost for sure like me better. If I had a tail, I'd be chasing it by now.

Usually I use this column to announce my know-it-all views to the world. Maybe some of you who read it won't enjoy hearing about my personal feelings, maybe you just want to hear me call people names and be sarcastic or tell another story about the old days. Tough shit. And for you guys who want to know why I write so much about stuff that happened in the '60s and '70s, it's probably because not much in the way of good stories happens to me now.

That's a sad thing to admit. It's like saying I used to be alive but now I'm only going through the motions. I used to laugh and cry a lot, too. Now my face is mostly frozen in one position, an uncomfortable one. Once I used to fall in love, get my heart broken, and fall in love again, all between lunch and dinner. Now I nurse a broken heart for years, and love doesn't add up to more than a word that poets have a hard time finding a good rhyme for.

Something went wrong, obviously. Maybe it's just a natural part of getting older? I hope not; I've probably got another 40 years or more ahead of me, and if keeps going like this, only worse, pardon me for not being excited at the prospect. Besides, I think that one of the most valuable services I perform with this column is demonstrating to young readers that they don't have to turn into uptight old farts like their moms and dads just because a few years go by. In other words, I have a duty to my readers to live a happy and fulfilling life. Oh fuck, kids, you don't know what you're asking.

I said way back near the beginning of this thing that I didn't have any answers to the questions I was raising, but now I'm starting to see at least one. Most unhappiness I see in my own life, and in others' too, seems to tied closely to fear. Fear of being alone, fear of being rejected, fear of looking like an asshole in front of everyone. We're so afraid of these things that we set them up to happen to us so we don't have to live in suspense. Plus then we can blame them on someone or something other than ourselves.

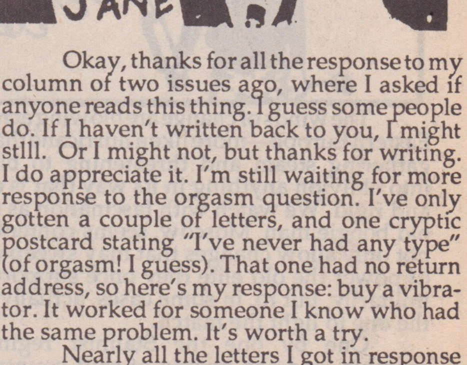
Like: "Oh, so-and-so would probably never like me, so I won't even try to talk to him/her." Next step: "Oh, my life is ruined because so-and-so doesn't even know I exist." Next: "People are fucked; I'm going to lock myself in the cellar and eat worms."

I got a letter yesterday from a 17-year-old kid in some small town who's in love with his best friend. He's afraid to do anything about it, so he sits and stares and fantasizes and wonders why life has to be this way. I wanted to transport myself to his little town, grab him by the shoulders, shake him firmly, and say something like: "Today you're 17, tomorrow you'll be 42, and the day after that they'll be hauling you to the graveyard. Put your arm around your friend and give him a big kiss and tell him you love him.

"Yeah, I know there's a good chance he'll go, 'Yuck, get away from me, faggot,' and never be your friend again and tell everyone at school you're gay and maybe your life will be miserable until you're old enough to move away.

"But it won't be one iota as miserable as it will if you let the years slip by and you wind up with nothing but a sack of dried-up memories of what could have or should have been."

All my happiest times have come when I was living on the edge. I've come to think that if you're not taking chances, you're not really alive. The greatest thing about being human is the ability to rise above and beyond everything we once imagined was impossible. The worst thing about being human is failing to do it, no, even worse than that is failing to even try.

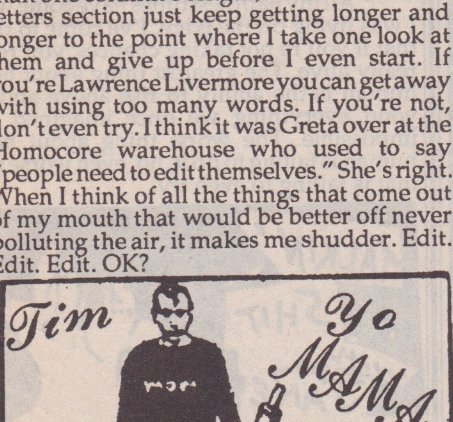


Okay, thanks for all the response to my column of two issues ago, where I asked if anyone reads this thing. I guess some people do. If I haven't written back to you, I might stlll. Or I might not, but thanks for writing. I do appreciate it. I'm still waiting for more response to the orgasm question. I've only gotten a couple of letters, and one cryptic postcard stating "I've never had any type" (of orgasm! I guess). That one had no return address, so here's my response: buy a vibrator. It worked for someone I know who had the same problem. It's worth a try.

Nearly all the letters I got in response to the earlier column were positive. People said they like my column and they learn from it. That's great. But there's one big problem. I KNOW there are people out there who disagree with things I say in my column. But I've never once gotten a letter of argument. Why? I've met people who told me "Oh yeah, I read your column about 6 months ago about blah blah blah and I thought it was really full of shit. I was even going to write a letter to MRR about it but I didn't get around to it." Okay. Maybe I should have made this clear from the start, but I guess I didn't think I had to. I NEED CRITICISM. I WANT IT. I CRAVE IT. I don't think of myself as the great punk rock teacher & philosopher who bestows knowlege upon all. I don't know shit. I spew my ideas on you people in the hopes that you will throw some back on me. I've been stunned by the total lack of response to my columns over the past year, which is why I asked if anyone read it.

I thought someone would definitely respond to my column telling people to go out and cause trouble (May issue, I think?) I was spewing, in that cadse, an idea that I was VERY unclear on. I hoped the response would shed some light on the idea and make me understand the foolishness of it. But nothing came. Don't you understand? I need to learn. What's the matter with you people? Can't you sit down and write a fucking letter JUST ONCE in your life? We all tend to surround ourselves with people who agree with us. But if our ideas never get challenged, if we're never forced to see a different point of view, then we just get stupider and stupider until we finally die. So cut it out, already.

If you have any response to my columns, you can write either directly to me (in which case your letter won't be printed in the magazine) or to MRR (where it probably will). My addesss is PO Box 137/ Prince St. Station/ New York, NY 10012. If you write a letter or response to be printed in MRR, please oh please keep it entirely short (less than one column's length). The letters in the letters section just keep getting longer and longer to the point where I take one look at them and give up before I even start. If you're Lawrence Livermore you can get away with using too many words. If you're not, don't even try. I think it was Greta over at the Homocore warehouse who used to say "people need to edit themselves." She's right. When I think of all the things that come out of my mouth that would be better off never polluting the air, it makes me shudder. Edit. Edit. Edit. OK?



The winds of change are blowing across Eastern Europe—more like a hurricane that's gathering steam and threatening to blast into oblivion anything in its way that is old and rigid. We watch with fascination as the old boogie man, Moscow, seems content to not only allow changes that may sweep out of power the old elite they once supported militarily, but to, in some cases, actually be the one to light the match.

One by one the Stalinist regimes crumble, and the people of said countries begin to get a taste of what collective people power can accomplish. They are very lucky, though, in that as the old gets swept away, and they begin the "democratic" process of "free" elections, they will be pretty unified in purpose. The opportunity to reconstruct their countries and systems is top-most in all their minds, and while they may not have had the time or tradition to accomplish this, they have the advantage of a relatively clean slate. It's all new and exciting, and the possibilities are endless.

Those same winds that have seen Poland elect a non-Communist government, seen Hungary set the stage for a similar situation, seen a different kind of party on the Berlin Wall, are beginning to effect Bulgaria, and the rest of the Communist Bloc nations cannot be too far behind.

But what about the wind's effect on the West? There is talk about German reunification now. If the wall comes down and free travel back and forth is OK, and the two Germanys find the internal pressure, desire and magnetism for unity too strong to control, then we may find the rest of the West wishing that wall was back there. England and France, both of whom suffered twice this century from German attacks, and both of whom would be dwarfed economically by a united Germany, certainly dread the thought. With the 1992 process arriving soon, Germany would find itself as the mighty mite of the continent, and if she decided to eventually rearm to match her economic power, who would/could stop her? The Russians have their hands full with their own internal economic and political problems, and seem to be saying they might allow such a situation to develop, as long as the West agrees to the dissolution of both NATO and the Warsaw Pact armies. With both those deterrents gone, would Germany remain unarmed despite being the economic colossus of the continent? Will she have learned her own internal weaknesses from history and avoid that arrogance in the future? Or does the rise in German ultra-conservatism in recent West German elections (with a former SS officer as head of that party), plus the undoubted euphoria of the possibility of a united fatherland presage a German flexing of muscle and an orgy of pride that may overwhelm the lessons of the past? And with U.S. troops off the continent, America would have less and less to say about this and other developments in Europe.

While I'm sure many are pondering that right now, the larger issue of the Eastern Bloc reconstructing itself, as well as possibility of redrawing the entire political map and climate of Europe is more immediate. I am wondering what might happen if that wind of "instability" actually continued on through to the West. While people in the East will find that the only opposition to sweeping change is the old, discredited leaderships, and they can reshape relatively freely, here in the West we find our crumbling and corrupt system still firmly in place. The shape and outcome of our "free" elections are still controlled by the economic ruling class and its tools—the bought-off labor leadership, the mass media, and the weight of the system itself. We don't have the opportunity the East does to wipe the slate cleanly. Can you imagine George Bush going around telling all the leaders of the Western world (as Gorby did in the East) that they must resign and to reform or dissolve the whole system? Can you imagine the mass media really being honest and confronting all the bullshit? Can you imagine all the old Cold Warriors being swept into oblivion by a wind that demands reconstruction and honesty throughout society? I think if that ever happened here, the state would come down on the "instigators" in a monstrous bloodbath that pales anything we've seen in China or Czechoslovakia.

It is ironic that here in the West we live in a situation of much less possibility, of ongoing boredom/stagnation and much more subtle repression. The levels of political consciousness are much lower here, and we have no leadership that shows the capacity for the imagination we need to recreate our side of the world. I don't know if those in the East will be able to see just how fucked our society is before they begin retooling theirs. Beneath the glitz and glitter, and beneath the technology of VCRs and computers, lies a population lulled into apathy and ignorance. Morals are out, and greed is in. Hate and mistrust are the rage. Hard drugs are the most visible signs of our depression and desperation. And shortsightedness and short-cuts are the political paths we tread. Superficiality reigns supreme.

I hope they do see in time, and try to recreate Eastern Europe in a way that combines the best of both worlds, and that perhaps that spirit of non-violent and intelligent building from scratch will blow our way, so that we too might get the opportunity in our lifetime to see the system humbled and forced to give the people the chance to come alive again.

And while the world focuses on the re-opening of one part of the world, things go from bad to worse in another. Remember back in 1982 when CAPITOL PUNISHMENT, THE INSANE and 5051 all did different songs titled "El Salvador." They sang about a subject in the news quite a lot then--and it is again now -- the U.S. financed war against the poor there. Be it through traditional techniques of control, "democratic" manipulation, and intimidation, or be it through death squad activity, the right wing in the U.S. and in El Salvador have linked arms in committing murder.

In 1980, the arch-bishop of El Salvador, Oscar Romero, was assassinated by right wing death squads, just as the six Jesuit priests were recently (they weren't just murdered, they had their brains cut out). But this is just the tip of the iceberg, the more famous people who get offed for supporting social justice (Can you imagine if this type of thing happened in Poland or East Germany all the time -- the U.S. press and government would never stop talking about it. In the intervening 10 years, countless thousands of peasants and urban poor have died too, or were forced to flee for their lives.

All of this has been possible because the U.S. funnels in $1.5 million dollars *a day* (mostly in military aid) to prop up the killer military/death squad apparatus. Bush continues to laugh scornfully at those who oppose such expenditures of *your* tax dollars, those who don't want blood on their hands. And apologists for the right, like Pat Buchanan or Rovert Novak, tell straight-faced lies that contradict all factual information -- that the right isn't involved in this!

Hopefully, a significant amount of the American public will start pressuring their wimpy representatives in the government to cut off funding of such a murderous "democracy." And to those who view the regimes of Eastern Europe as fascist, you ain't seen nothing till you've been to El Salvador. If Russia was to blame for Eastern European repression, let's be honest -- the U.S. is even better at sponsoring wholesale murder in its own backyards.

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END RACISM

FRONT

THERE'S A TIME TO
LET THINGS HAPPEN

AND A TIME TO
MAKE THINGS HAPPEN

BACK

North of Whose Border?!

STEVE BEAUMONT

I've just been invited to an all-male weekend at a friend's cottage in Ontario's Muskoka region. What this means, of course, is three days of doing "guy stuff" like drinking, playing cards, talking about carpentry, and farting. I know, sounds like a wonderful weekend, right? Maybe so, but I feel a little hesitant to go anyways.

To explain my uncertainty, let me recall for you some of the highlights of my last guy-fest. This one was in early February, and the snow on the farm where we were staying was about two and a half feet deep. Once we hiked through a half mile of the white stuff, we got to the farmhouse we were to stay in only to find the door broken down and a large snowdrift in the middle of the one and only room. The remainder of the weekend lives on as only a hazy memory because the majority of it was spent either drinking or being drunk, the two principal activities one engages in when one is stuck in a cold farmhouse in the middle of nowhere with a bunch of males. Oh ya, it was a great time all right!

So why would I hesitate to repeat this lovely experience some four years later in a beautiful, heated cottage on a picturesque lake in late November when there is no snow, even in Ontario's frozen tundra. Well, aside from my recent, well-publicised conversion to straight-edge — which, of course, means that I no longer drink scotch before noon on Sundays — I'm a little put off by the unabashed sexism of the whole thing. Let's face it, male-bonding makes me nervous.

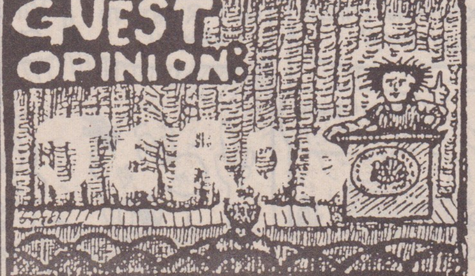
The arrival of this weekend of maleness has caused me to think quite a bit about sexism recently. In the above paragraph I refer to "the unabashed sexism" of this affair but, on second thought, I've got to wonder if such an event can really be called sexist. Is it any more anti-woman to have an all-male event than it is anti-male to have an all-woman event? The classic example which springs to mind is Mykel Board penning "whites only" beside a randomly picked seminar on the same list as a "wimmin only" meeting at the 1988 anarchist gathering in Toronto. To tell the truth, I don't know which attitude makes more sense, but, on the surface, any exclusionary policy seems to me to be wrong regardless of whom it excludes. Thus, on that basis, I'd have to conclude that my friend's idea of an all-men sabbatical is, indeed, a sexist concept. Yet, is it justifiable sexism? Do men or women need to spend some time in the absence of members of the opposite sex? Again, I'm not sure about the answer to this one but I do know that on the average, I much prefer the company of wornen to that of rnen. Men always — or at least most of the time — seem to be assholes.

However, the question of sexism extends far beyond whether single-sex forays are necessary. For example, many people consider it to be sexist to refer to females as "girls" or, for that matter, to use the standard spelling of women. I do not happen to include myself among these people. I call males "boys" as often as I call females "girls," so I fail to see any inequality in that and, as I pointed out in an earlier column, I'm constantly amazed at how rational human beings can be so concerned with semantics when there are far greater battles to be fought on the equality front.

A second aspect of sexism which I must question involves the admiration of the opposite sex. Am I a sexist if I admire the well-formed legs of a member of the opposite sex? In my opinion, the answer to this has to be "no." Based on a very unscientific survey of women with whom I've discussed this subject, females are as guilty as males when it comes to admiring another's physical attributes. The difference is that certain members of my gender have a tendency to be rather vocal in their appreciation of women. (This has always been a mystery to me as logic dictates that shouting "hey baby, how about youse and me doin' it?" is simply not a great way to find a mate!) There can be no doubt that this practise is, indeed, sexism at its most obvious but as for the silent observation of another person's attributes, I think not.

The most destructive form of sexism is also the most insidious: inequality in the workplace. Humankind has a long history of preying upon minorities for personal gain, and the situation of women at work is no exception. (True, women are not a minority per se, but until very recently females were a significant minority within the workplace.) The true reprehensibility of this situation, however, lies in the nature of capitalism. It is simply not good capitalist behaviour to voluntarily raise wages, and this especially applies to the wages of a traditionally oppressed group such as women, blacks or non-english speaking minorities. Thus, it becomes obvious why the past twenty years of intensive struggle on the part of the feminist movement for pay equality has been largely futile. A capitalist feminist, it seems to me, makes about as much sense as a black Klan member!

The above are but a few instances of sexism, real and imagined, which have been kicking around my head recently, and I could quite easily go on and on raising new questions and controversy. Instead, however, I leave the issue with you, the reader. Let's see some intelligent discourse about sexism in the letter pages over the next few months. Maybe, just maybe, between the lot of us, we can reach some conclusions. Oh yes, I am going to go on the weekend of maleness; I'll let you know how it goes.



INTERNATIONAL DRUG PARANOIA

I admit it, I'm a victim. I spent $2,000 and got 48 hours of extreme unpleasantness in return. My crimes? I look like a junkie and I travel with a girl from Shanghai.

On November 17, 1989, Sydney and I fly to Aukland, New Zealand. New Zealand Customs pick us out for "special" treatment. Customs also picked out every other non-white who arrived for the same treatment. Except for Japanese tour groups, who stay together and have little interaction with the non-Japanese natives of the countries they visit. Me and the Wogs were all suspected of carrying vast quantities of cocaine. Burly body builders from Honolulu waltzed right through. The threat of Anabolic Steroids and Ice laden cigarettes smuggled by Caucasians was of no concern to the stalwart guardians of Kiwi purity. I know, I'm pegging the muscle men by the same standards that the Customs agents singled me out. Just because they wore some of the signs of steroid use does not necessarily make them import agents of that substance.

Ice, for you who may not know, is a smokable form of methamphetamine. Ice is to speed what crack is to cocaine. Ice is odorless, and easy to manufacture from chemical components legally and readily available in most countries. The most popular method of delivery to the consumer is to soak tobacco ciggies in the liquid form of the drug, or to implant the crystals in the cigarettes. I noticed that when customs did go through the cigarette packs of an Algerian guy, they didn't test or break open any of the fags.

Their inefficiency further pisses me off. Ice and steroids dealers take notice! As long as you're white and travel only with other white people, you can smuggle your wares into New Zealand with impunity.

Most of my life I've been excessively thin and pale. Blame the weird genetic mix of Celtic, Sudetenland German and Iroquois. Blame my epileptic metabolism. I've lived with it. I can understand why my luggage would be more thouroghly searched than that of others. I know I look like a junkie. I know I radiate weirdness. But the pervasive racism of Kiwi Customs combined with worldwide drug paranoia made them determined to find something, anything. Now let me tell you a couple of things about Sydney. She and my ex-wife are in head-to-head competition for the title of World Champion Pack Rat. Shun-Pei's purse is ten years old and has stuff in it as old as the purse. Stuff long forgotten about. Her passport also has at least a dozen pages full of stamps and pieces of paper from the People's Republic of China. What a pair we make. It took the guy searching my stuff all of fifteen minutes to go through everything. It took them forty-five minutes to go through Shun-Pei's. At the bottom of her purse they find a couple of wadded up pieces of aluminum foil. DRUGS!!!

Seven years ago Sydney had a boyfriend who did speed. Seven years ago those packets of foil *may* have once contained something illegal. But the front line soldiers have got a Red Communist Cocaine Smuggler!

We were taken to separate interrogation rooms. We were strip searched. We were asked why we would want to sleep with someone of another race. The residue on the packets was tested. The tests came up negative, but that didn't matter. "Inconclusive," they said. Bits of information gathered from once person were exaggerated and taken out of context and passed on to the other person. They were telling me that Sydney admitted to being a cokehead. They told her the same thing about me. Sure, ten years ago I tried the stuff once, with my father and half-brother. Sure, I told the Customs goons about that. I'm frightfully honest. I found the coke experience distasteful. I had intimate knowledge of Edgar Allan Poe's nightmares. Once was enough. Sydney also did it a couple of times seven years ago. So we're each thinking the other person is a cokehead.

Boy, did they enjoy the shopping list of records that Tim gave me. And Paul Mavrides' business card. They were also tempted to get me on importing pornography. I was reading a Kinky Friedman murder mystery with the opening line: "Winnie Katz's lesbian dance class was like God. Mankind never saw it, but you always knew it was there."

I'm fighting off a seizure. The want to know why I'm so "precise" about my answers. So I let my stutter get as bad as it gets and take five minutes to answer each question. At least I was able to embarass them.

The only way to get out of New Zealand is to confess to being cocaine smugglers and hop on the next flight out. It was either that or fight the charges of importing coke or speed (whichever they wanted to call it by the time the trial came about) as well as importing Class B narcotics. Class B includes over-the-counter diet pills and perscription Tylenol with codeine. Two other items Sydney had in her purse. The diet pills were about five years old. During the ordeal, Sydney asked her inquisitors what the possible sentence was for possession of these items. She was willing to take responsibility for that particular crime. They wouldn't tell her what she was facing until she asked, "Execution?" and they replied, "Possibly."

I guess it's the shared ancestory with the Afrikaaners that make the Kiwis such sadistic mind fuckers. Fighting the charges would have pumped my money into the New Zealand Economy. The last thing I want.

As I write this, it is three days later. I haven't heard from Sydney. Her mom grabbed her at the airport, now claims no knowledge of her whereabouts. I have been able to cope with life only through the help of codeine, percodans and diladids washed down with alcohol. I realize this was no *Midnight Express*. I know that atrocities of a far greater magnitude are committed against people every day. But there is something about this incident that galls me more that their inefficiency. New Zealand has been selling itself to the Politically Correct types. "Buy Our Products!" is the collective shout of that pest-hole nation. Well my friends, your support for the so-called buycott is misdirected. Next time you're tempted to get some of that New Zealand cheese in the local Health Food Store, think on these points:

No Nukes. When David Lange was first elected as Prime Minister, his government banned ships of any nation that carried nuclear arms or were nuclear powered. Today, Lange is out and his extramarital affair might be the death knell of Wellington's one and only 'Labour' government. How they could support so many retrenchments and still be called Labour is beyond me. Besides, for the last year or so, New Zealand has been lax with their anti-nuke policy. American ships have been berthing in New Zealand ports, even though the United States Navy will never confirm nor deny the presence of anything resembling plutonium. What they don't know won't hurt them.

Greenpeace. Remember when the French commandos (Frog Frogmen) bombed the Greenpeace flagship Rainbow Warrior? Back in 1985 they sunk the ship and killed one person on board. They were caught and tried in New Zealand, but the Reverend Lange cut a deal with France. The murderers served a three month sentence. After that, they were sent back to a hero's welcome in Paris. New Zealand may make the occasional rude noise about the French Nuclear tests in the South Pacific, but when it comes to actually doing something about it, their actions are the geo-political equivalent of putting up a smiley face sign that reads: "Welcome to New Zealand, Nuclear Free Zone."

Racism. As I said before, people of color were consistently singled out for the excessive searches and interrogations. From my conversations with the customs agents and the Kiwi version of the DEA, this is standard policy. Sydney was told, when she was taken to the cop shop for the usual prints and pix routine, that the jails held nothing but Wogs and Islanders.

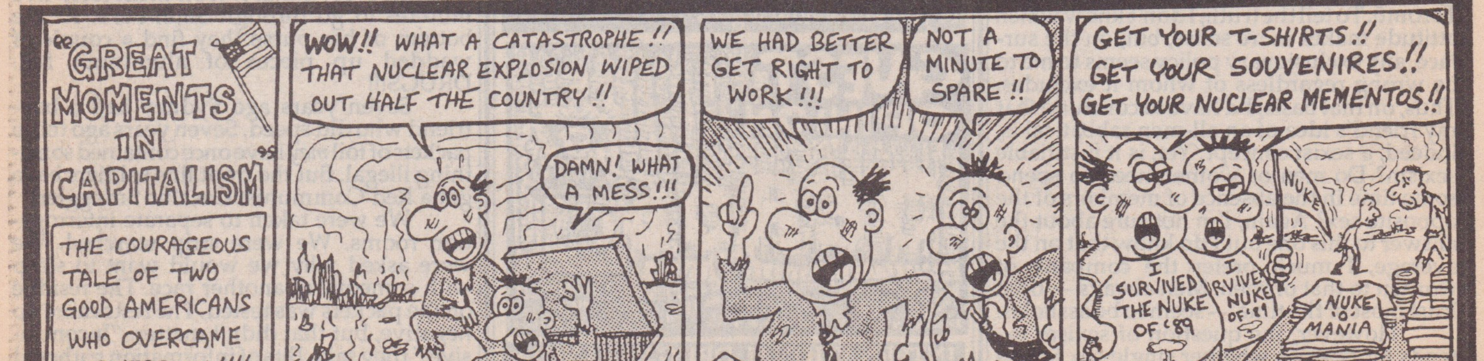
Drugs. Well, this whole mess is doing a fine job in turning me into a drug addict. Think I'll have another beer and a perky, thank you. I imagine the Down Under DEA is just creaming its jeans now that they've caught us. Yet this selective harassment of the suspected abuser that increases the user's paranoia, and thus the profits of the cartels. Steroids might be illegal as well, but nobody bothers to look for them. Steroids are probably the greatest drug threat on the planet. Look at the typical Anabolic junkie. Lotsa muscles, drives a monster truck, thinks flag burners should get the death penalty. The practice and policy of New Zealand is just what the Medellin Mob wants: illicit enough to make the trade lucrative, while sloppy enough to make it easy.

The Environment. The Kiwis are real proud about this one. So how come the government has been systematically dismantling the railroad system? The only way to get from place to place is by burning fossil fuels. From the tone of some of the articles I was reading in discarded newspapers and magazines in the airport, the car is king. Want to ride about on a bicycle? You're likely to be buzzed, and possibly punched out by the auto-erotics.

Stop the buycott, and start the boycott! You've been lied to again.

MRR encourages others doing zines, in bands, or activists in their scene to send in guest columns. We can't commit to printing them all, but we'd like to get an ongoing sampling in each issue. Let's see you express your anger, humor, etc, on issues that concern us all.

TWISTED IMAGE
by
Ace Backwords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THE COURAGEOUS TALE OF TWO GOOD AMERICANS WHO OVERCAME ADVERSITY!!!!
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DAMN! WHAT A MESS!!!
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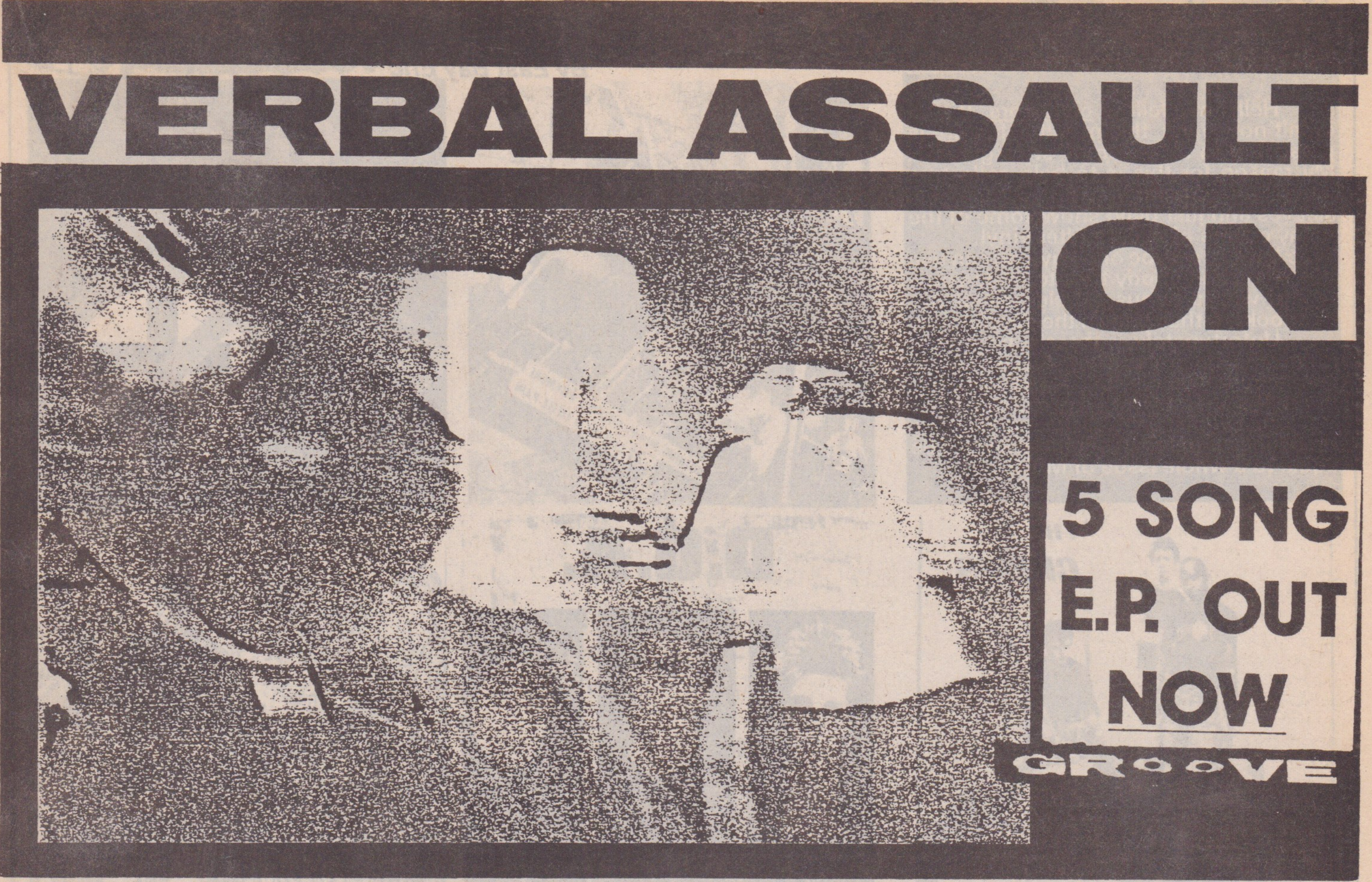
NOT A MINUTE TO SPARE!!
GET YOUR T-SHIRTS!! GET YOUR SOUVENIRES!! GET YOUR NUCLEAR MEMENTOS!!
NUKE
I SURVIVED THE NUKE OF '89
I RVIVE NUKE OF '89
NUKE 'O' MANIA
SEE? THE SYSTEM WORKS!!



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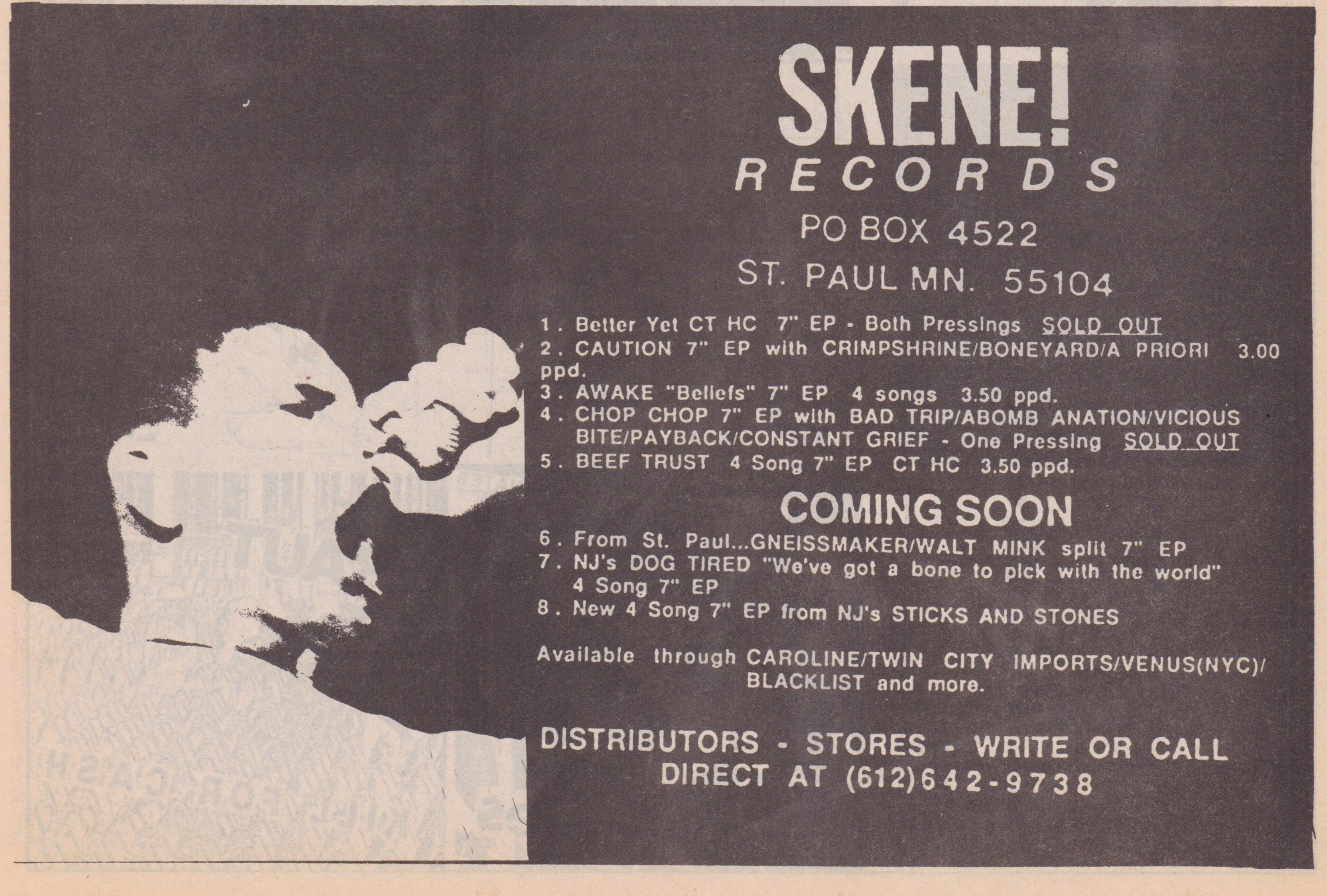

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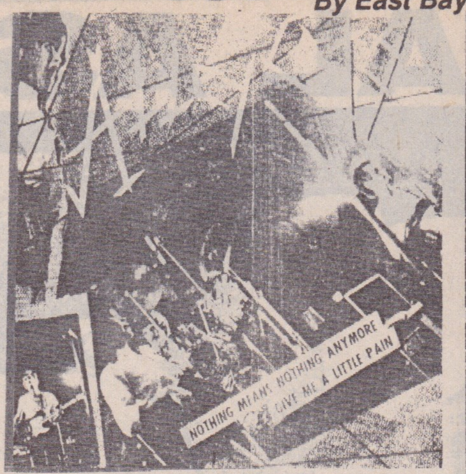
WELCOME TO THE SCUMPIT

By East Bay Eric

Hello my fellow collectors. If you didn't notice yet, this month's feature is presented in a "Volume" style graphic. My reason for this is to help collectors who are unfamilar with certain pic sleeves and just plain show some of the many covers of sought after vinyl. Who knows, maybe one day you can use this when somebody tries to trade you a record with a bogus pic sleeve—or not overlooking that gem in the quarter box.

Unfortunately, there's no clever theme that goes along with this particular installment (except for alphabetically), but that's anarchy for ya— NO rules!!!

Just remeber, a picture is worth a thousand words so this column should be equal to a whole issue of MRR!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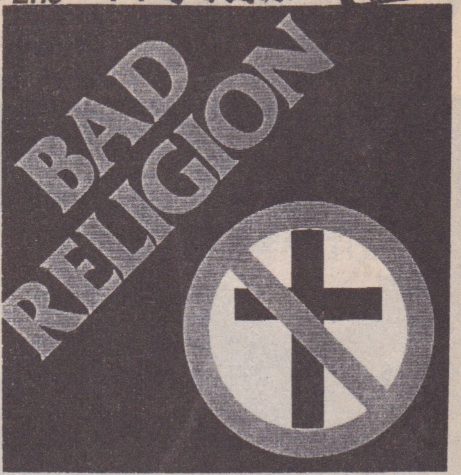
NOTHING MEANS NOTHING ANYMORE
GIVE ME A LITTLE PAIN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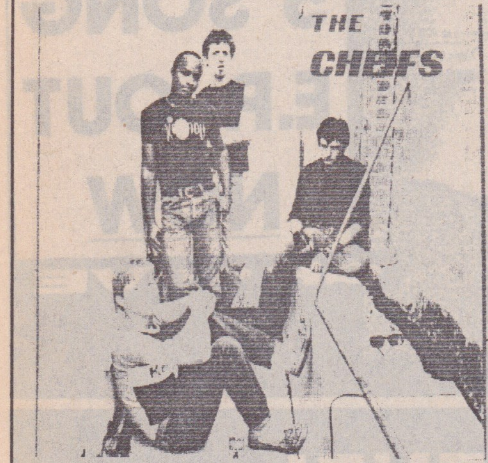

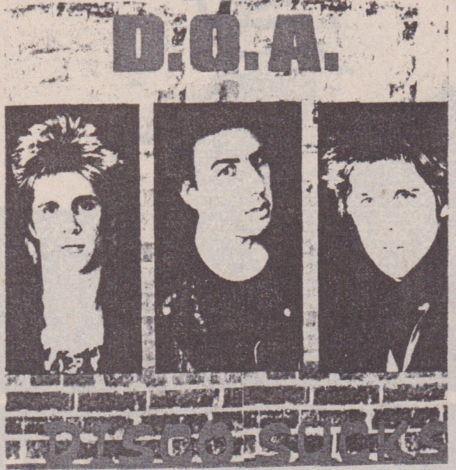
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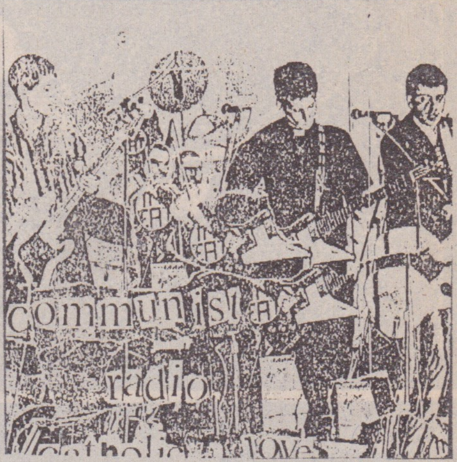
communist radio
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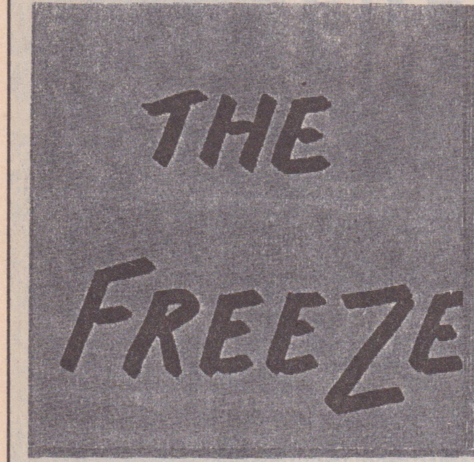
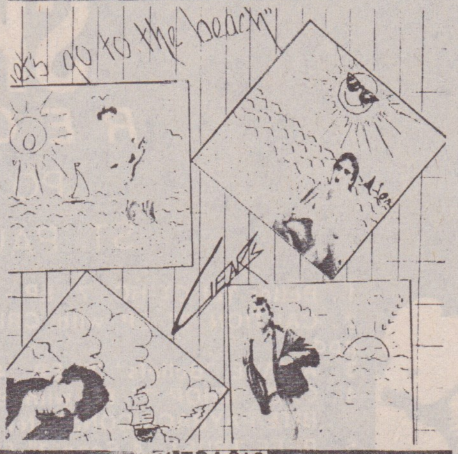
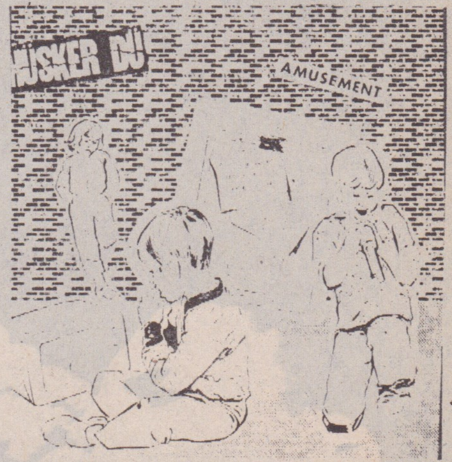



"let's go to the beach"
Liears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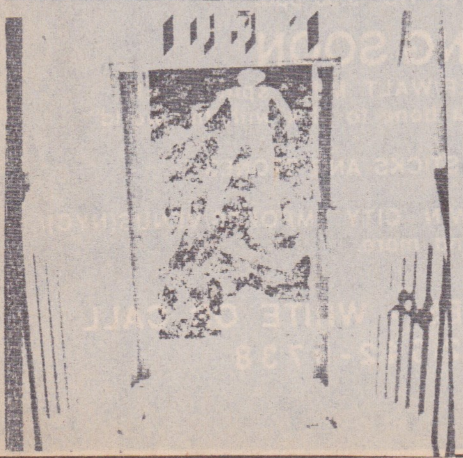
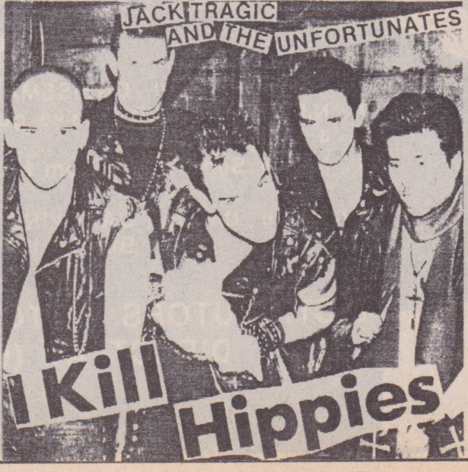
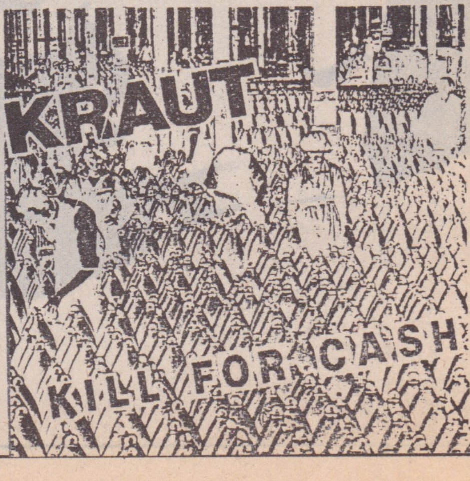
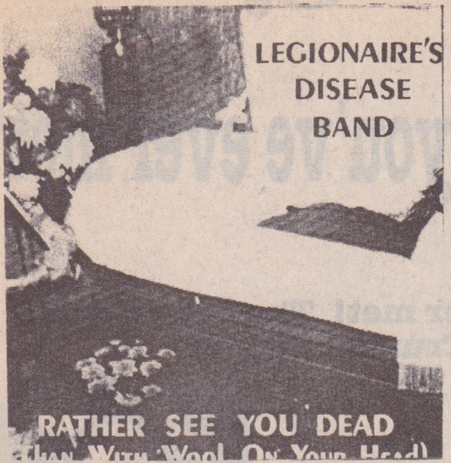
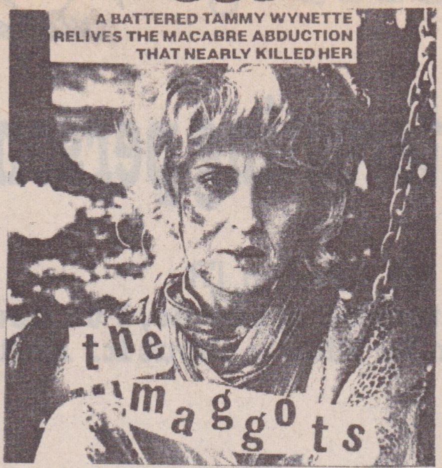


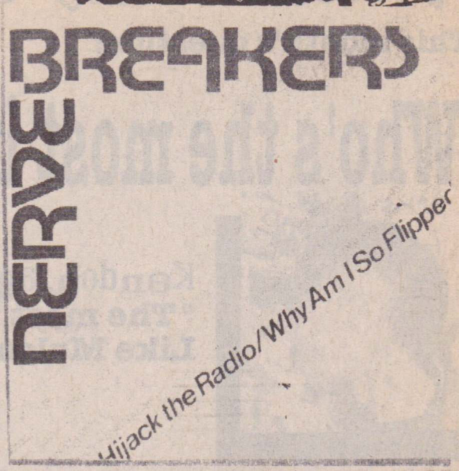

JACK TRAGIC
AND THE UNFORTUNATES
I Kill Hippies

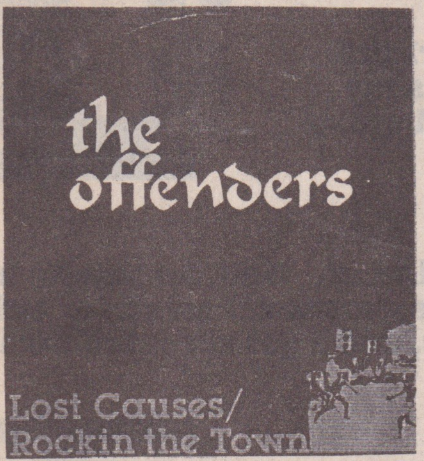

KRAUT
KILL FOR CASH

WELCOME TO THE SCUMPIT


LEGIONAIRE'S DISEASE BAND
RATHER SEE YOU DEAD (Than With Wool On Your Head)

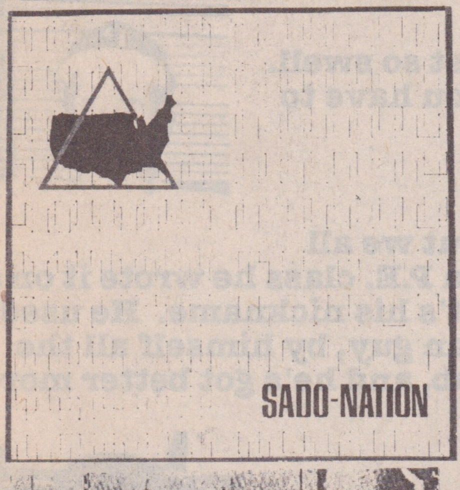

A BATTERED TAMMY WYNETTE RELIVES THE MACABRE ABDUCTION THAT NEARLY KILLED HER
the maggots


NERVE BREAKERS
Hijack the Radio/Why Am I So Flipper


the offenders
Lost Causes/
Rockin the Town

PURE HELL
THESE BOOTS
MAD
WALKING
NO RULES

RED ROCKERS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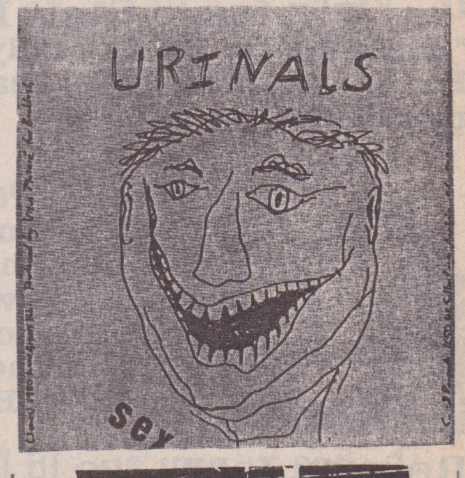
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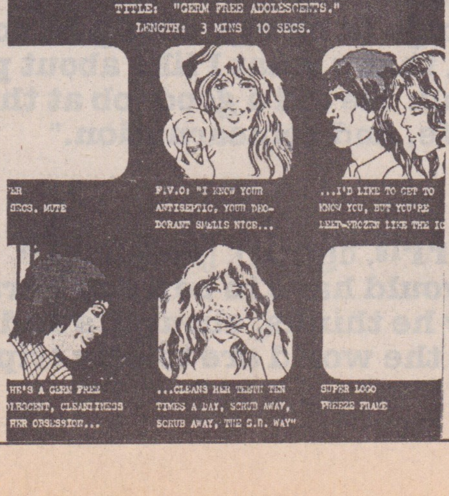
TITLE: "GERM FREE ADOLESCENTS."
LENGTH: 3 MINS 10 SECS.
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F.V.O: "I KNOW YOUR ANTISEPTIC, YOUR DEO-DORANT SMELLS NICE...
...I'D LIKE TO GET TO KNOW YOU, BUT YOU'RE DEEP-FROZEN LIKE THE IC
HE'S A GERM FREE DLESCENT, CLEANLINESS HER OBSESSION...
...CLEANS HER TEETH TEN TIMES A DAY, SCRUB AWAY, SCRUB AWAY, THE S.R. WAY"
SUPER LOGO FREEZE FRAME

ZEROS

WHATS THE SCOOP?

By Alisa Schulman

This month's question:

Who's the most interesting person you've ever met?

Kendon, age 20, Fresno, CA
"The most interesting people, I've never met! They're all dead! Like Malcolm X. That's about it. And Truman Capote."

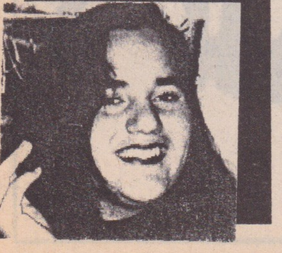
Katja, age 20, San Francisco, CA
"The most interesting person I've ever met is Jack Perkins. He's my role model and I want to live just like him; he's my hero. He's a friend of Tim Yohannon's. He's a wild and crazy guy."

Steve Reimers, age 17, Moraga, CA
"Mike Stand. Why? He runs Gilman, kind of. Well, he thinks he does, he thinks he owns Gilman. And he got me arrested for child molestation. He was chasing little girls, and I got arrested for it."

Dan Kirby, age 18, Santa Rosa, CA
"Jason Kelly. He's a really swell guy I know. He's just so swell. For example, he wears neat shirts. He really does. You have to meet him."

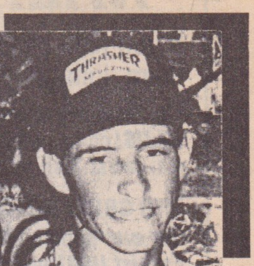
Darin Bower, age 16, Moraga, CA
"Pho Be-Doh. His real name's Brian, but we all call him Pho Be-Doh because one day in P.E. class he wrote it on a locker, he wrote "Pho Be-Doh". So that's his nickname. He used to be kind of a depressed little freshman guy, by himself all the time, but now he's cool, and he has a job, and he's got better morals. He's PHO BE-DOH!!"

Rebecca Terry, age 16, Concord, CA
"Tony from Clockwork Orange (a band). He's just screwed around with my mind a lot, that's what I like about people, when they can really trip my mind. He did a good job at that. We discussed his band, his past life, and reincarnation."



Mellanie Ferris, age 15, Concord, CA
"I guess it would have to be Tony Ferante. He's a pal of mine. I like the way he thinks, about life and why we're here. His thoughts on the world are totally trippy."

WHATS THE SCOOP ?

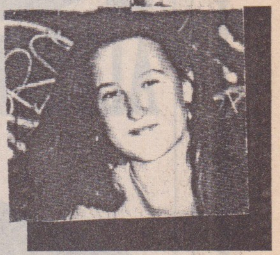


Chris Benson, age 17, Concord, CA
"Myself. Well I'm just a big brie-wheel. Yes, like brie cheese. See, I just cheese around, I'm just a big loaf. I do all sorts of funny things, and I get laughed at a lot, and picked on. I get picked on a whole lot. I'm just a dumb kid."

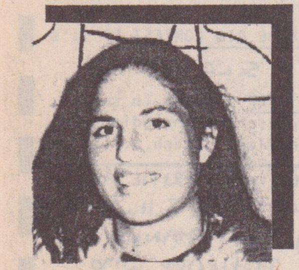
Christian Williamson, age 16, East Bay
"Emilio Queen. He's a kid at school. I've known him since 7th grade, I'm now in 12th grade, and every day of my life he's asked me a strange question. He tells me paradoxes, he just boggles my mind...He's smart and he's really, really strange. He's very, very strange. He tries to impress people, but at the same time he puts them down. He's crude, but at the same time he's very smart."

April Taylor, age 15, Walnut Creek, CA
"Paul Johnson. He's the bass guitarist of the Victims of Concord. They're a band, now broken up. He was just really trippy, and really cool. He's really nice, but he moved to Utah. He's coming back in 9 months and I can't wait to see him again."

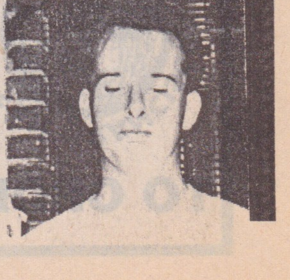
Joe Washington, age 20, San Francisco, CA
"Probably my dad. He knows more than I thought he did. There was a time when I didn't think he knew a whole lot, but now I'm kind of realizing in big swoops that he's right about a lot of things. Sometimes if you look away from all the media figures and look more towards people you know in your life who you can actually talk to, if you engage in some sort of conversation, you'll find out that they're probably a lot more interesting than you think they are."



Paula, age 18, Pinole, CA
"Probably Strephon Taylor from Sacrilege. He's very silly, extremely silly. He sings little Sesame Street songs, and he's extremely tall, he has long hair, and he talks in a girl-like voice except it's very deep. He likes to go by the name "Heavy Metal Super-Model God."



Betsy, age 19, San Francisco, CA
"It would have to be one of my very, very best friends, Gideon Zaretsky. He has a varied personality. He's a UCLA theater department major, and he's also in a punk rock/metal band. His family is very interesting; his mother is an anthropologist and his father is a scientist. He has lived in Sweden, Germany, Iowa, California...and he's taught me a lot about life."



Jim, age 22, Benecia, CA
"How about El Vez, "The Mexican Elvis". I shook his hand, and got an 8x10 glossy photo. He was really great. He didn't really mock Elvis, it wasn't sacreligious or anything... he had a really great sense of humor, he danced a lot, and the crowd loved him. Very interesting—almost intriguing, I would say."

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MRR NEWS

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BOB Z POSTER CASE UPDATE

Preliminary results in from Bob Z postering case...$3,700 worth of fines for postering for a punk poetry show and punk rock concert were knocked down on a technicality to about $300 or so. The decision handed down by judge Edith Miller in New York State Supreme Court last week means that the New York anti-poster law remains in effect. Z and the ACLU attorneys assigned to the case, Ed Baker and Art Eisenberg, were hoping that this constitutional challenge would do away with a vaguely worded, unfair statute that allows the government to hand out unlimited fines for suspected posterers without even seeing them in the act of postering, but that didn't happen. Even though Miller reduced Z's fine, she did so only on a technicality (that we haven't seen yet). The law remains intact. Over 50 people a month continue to get fined for handbills on public property.

The STOP-GRO (Stop Prosecuting Grass Roots Organizers) coalition, formed by angry poster artists who were fined by this law in New York City in 1988, will continue to fight this law even if the ACW lawyers abandon the appeal in the courts. Already plans are underway to launch a street postering campaign on public property to educate the public about this law and to advocate open defiance of it. As documented in Kevin Hein's book, "Xerographic Warfare- Posters of the New York City Music Scene," there is a healthy subculture of poster artists (still is) in this city despite the anti-poster law, and they aren't going away. If anything, the anti-poster law, like the Prohibition, has served to spur these artists to new heights of open rebellion against authority.

In the past 2 months, similar anti-poster laws have been adopted in nearby cities. New Haven, CT and Kingston, NY now have anti-poster police and hand out fines to suspected handbillers in exactly the same manner. In New Haven the local Green Party is challenging the law. If you know of other places where there are anti-poster laws or police repression of the right to communicate on the street, send your info to STOP-GRO so that we can coordinate efforts. STOP-GRO is at c/o 125 East 23rd St, New York, NY 10010. "Xerographic Warfare" book is available from Rayozine, POB 291, Cooper Station, New York, NY 10276.

JELLO MAKES A MOVIE!

The following interview took place on the MRR Radio show on Halloween night, 1989. Interview by Tim.

MRR: When we last left Jello in the pages of MRR, you were doing spoken word and were thinking about doing music in the future, and obviously some things have occurred since...

J: Come to think of it, I forgot to bring a *Lard* tape with me tonight. I can't remember when exactly that was, but I went and did a lot of speaking tours, even creeping into places like Shreveport, Louisiana and Fulton, Missouri where there may not be music clubs but there are universities who, instead of getting the usual Watergate criminal roadshow to fulfill their so-called lecture series, wound up getting me in some cases instead. And I would talk in length about people like Jesse Helms and Phyllis Schlafly and Tipper Gore and Jimmy Swaggert and how they all interconnect financially and what kind of plans they have for the rest of us, spicing it up (or trying to) with a little black comedy like the group of "concerned parents" in Albany, Oregon who wanted a book banned from the library because it cast a negative image of Santa Claus, and many more such "religious right" incidents. And then last winter I was up in Vancouver working as an actor on a film called "Terminal City Ricochet," and it was proposed that I record a song or two with *DOA* and *NoMeansNo* for the film soundtrack. That went well enough that I decided to get off the high horse of plotting the great dramatic comeback and just pull out some songs and play. So, we recorded about 6 songs together with *DOA* and there's a *NoMeansNo* recording still in progress. The first song from the *NoMeansNo* session, "Falling Space Junk, Hold The Achovies" (which makes a lot more sense if you see the film) will be on the film soundtrack, and so will the one we just heard called "That's Progress" which is with *DOA*. The soundtrack is coming out in January, and will have unreleased *DOA*, *NoMeansNo*, me with both bands, Jerry Hannah the former bass player of the Canadian *Subhumans* who was also allegedly involved in the Vancouver Five episode and who is now release from prison and getting on with his life and performing acoustically. And *I Braineater* will be on it, *Beatnigs*, *Evan Johns & The H-Bombs*, *Art Bergman* from the *Young Canadians* and more.

Jello Biafra: makes the rich pay.

MRR: So you did spoken word, did music with other bands, did some acting.... are any of those more fulfilling than others?

J: I'm having fun with it right now. I'm sort of letting each cross-pollenate the other without committing myself totally to one thing. It's partly getting out of my system a lot of the things it seemed like would be interesting to do or experiment with when I was in *Dead Kennedys* and only really had time for one band doing one thing. It was write songs, record, tour, write songs, record, tour, etc., etc. Sometimes that can function as a set of blinders. I mean, as soon as a song started rolling for the film, I wound up writing some newer ones, some of which were directly about the film as applied a little more to real life. Each one seems to touch off other ones. So, I think for the time being, I still want to be floating around. I was supposed to be in Chicago recording a *Lard* follow-up right now, but *Al Jorgenson* of *Ministry* got sick so that is on hold, and the *NoMeansNo* project is on hold because they are on tour, but meanwhile I am writing more stuff... which I haven't really had a chance to do since I could hide from the phone and the Alternative Tentacles responsibilities for 4 months in 1985 and wrote most of "Frankenchrist", most of "Bedtime For Democracy" and some other songs that never got released. And finally, I'm slowly beginning to sink into that again. I'm not one of these lucky people who can sit in a van and immediately peel off a song and make it work. I wind up having to stare at paper a lot, go through a lot of idea tapes for the music—the combination of being meticulous and slow, which hopefully will keep working because, as Morris the Cat says, it pays to be finnicky.

MRR: So you don't want to be saddled trying to do a regular full-time band.

J: Not now, not yet. Probably eventually that will happen, but right now I'm still open to many different things.

MRR: Let's digress briefly. You mentioned Alternative Tentacles—what is happening with the label, and did it suffer because of the earthquake?

J: Yes, the label has suffered because of the earthquake—the building cracked! Sharon Truho, our publicity person, looked down below her chair and there was a crack in the floor. Over by Blacklist, who we share the warehouse with along with Mordam Records, there's a jagged crack in the corner wall that appears to be 2-3 inches wide. There is a police line "Do Not

Continued Page 2 Col 1

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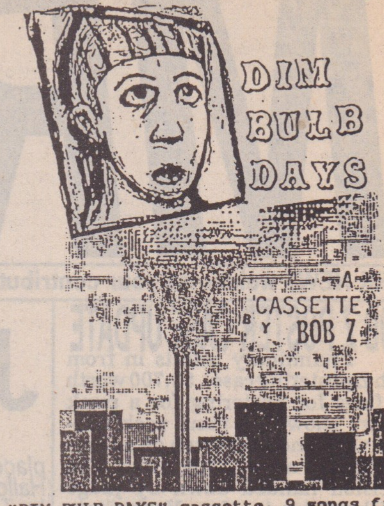
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JELLO from Page 1 Col 4

Cross", you know, that imperial rubber striping—"Obey the yellow plastic and don't go to Blacklist!" across there, so I guess the Blacklist people went in anyway and moved Blacklist into another corner of the building. I wonder how safe that is, even. I noticed some bent beams, one of which seems to be off its pedestal. So people are a little frightened and would like to find another building, but everybody and their brother seems to want new warehouse space right now...

MRR: I saw a moving van over by Target Video. They have a yellow "limited access" tag on their door...

J: Ohhhh. Also, whoever the landlord is at our building responded in a very cowardly fashion by going to New York and leaving no forwarding address, and an assistant, or shall we say, a hatchet man, came in and referred to Ruth (of Mordam) and Jo (of Alternative Tentacles) as "hysterical bitches," saying, "Hey, I don't see anything wrong with the building" and they responding, "That's because the lights don't work!" Anyway, hopefully we'll pull through.

MRR: Will this affect the release schedule?

J: It already has. The *NoMeansNo* 'Wrong" LP got out, but the "Terminal City Ricochet" film soundtrack was supposed late November and is now moved to January, which I guess is OK because the film isn't coming out in Canada where it was shot till January/February anyway, and in the U.S. hopefully by spring. And my co-project with *DOA* will probably move to late February instead of November, partly in deference to *DOA*'s own album coming out a month ahead of time.

MRR: What was it like working with *DOA* after all these years? They have a relatively new lineup now, too.

J: Yeah, Dave Gregg now has his own band now called *The Groovaholics*. They're in the film and have a real good song on the soundtrack, very different from *DOA* but very good in its own way. Replacing Dave is Chris Prohoum, known as "Humper The Greenhorn" in DOA lingo, who used to be in *Red Tide* ages ago. And that seems to have lit a fire under the entire band and their live shows are as good as ever. Their new album, at least from the tape I heard, has a kind of "War On 45" full guitar sound and the songwriting quality of "Let's Wreck The Party" or maybe "True North" with some other things you wouldn't expect from *DOA*. I hadn't really spent much time with them in 2 or 3 years—we used to be real close and then once again everybody toured all over the place and didn't talk to each other a whole lot, and so it was good to renew friendships. We recorded the 6 songs together in only 2 or 3 rehearsals, and it was also an interesting exercise for me because I don't play anything. I just use my voice...in order to teach people songs, I wind up singing them to them. If you can imagine trying to do "la di da di da" in front of Joey and Brian.... But they picked it up fast. That's one of my great sources of pleasure when something kicking around in my head for who knows how long finally actually gets played by a real band and actually works. I go, "Oh my God, I wasn't wrong about this." "That's Progress" was written for "Frankenchrist" but we never had room for it, never rehearsed it, never recorded it, and I had written it off as "Ewww, old punk rock stuff, I don't want to play that anymore" and when we played it again it was "Oh, this doesn't sound so bad, so I guess I'll pull out the rest of 'em."

MRR: Do you miss performing live?

J: Sometimes I do, sometimes I don't. I either really want to get on stage when I see a really, really good band or a really, really bad band. Lately, we seem to be kind of locked into what I would call a "room temperature" scene, where people are just a little too eager to fit in and please rather than stick their necks out. When you have an underground scene that discourages people being really extroverted lest they be labeled "rock stars", sometime you get people not wanting to develop their own personalities on stage—although you do get rock star attitudes because that's the acceptable side of that. So, I don't really want to go back at it full blast until I feel that I have something really worth presenting. I still have these grandiose dreams of delving into areas where nobody's really put it together in one band before. My current Walter Mitty pipe dream would be crossing "Frankenchrist" with the *Beatnigs* or something like that. I've hardly run into any musicians who've responded favorably to that when I've proposed it. They go, "Oh, you don't want to play 70s rock after all. Shucks."

***Dreaded Bikercops* (Joey Keighley & Gene Kiniski).**

MRR: Any bands that have excited you?

J: I think there's still a lot of good stuff out there, you just have to wade through more and more dog poop to find it. I like some of the Northwest bands, although it takes a little bit to get past the lyrics. I like *Union Carbide Productions* and *Sator* and *Blue For Two* and some of the Radium Records bands from Sweden. I like *Radiopuhelimet* and *Psycho Plasma* from Finland. Do you have the *Psycho Plasma* album?

MRR: No, I don't.

J: Oooh, it's the best thing GaGa Goodies ever put out. It's kinda like a real cut-and-dried cross of *Chrome* and *The Wipers*, with much more raw production on it. I like a lot of what people do in Japan, too. You have this very straight, uniform corporate image presented, but it's kinda like what happened in Texas—the people going the other way really go to some extremes to get their points across, both in the more extreme side of hardcore where they distort the bass and the vocals as well as the guitar—people like *LSD* and *Gism* did that the best—and that kinda spilled into a noise scene where you have attempted *Swans* or *Sonic Youth* type bands who take it to their own extremes like *YBO^2*, *Kikagi*—that was a fun one, like a Japanese *Lubricated Goat*. America-wise, a real good band called *Night Soil Man* just played at Gilman Street. *Babes In Toyland*, *Spit* from Delaware—people who try to break the mold in some small way.

MRR: There's enough there to make you feel there's some string of continuity and growth?

J: I also listen to a lot of stuff from other periods, too. I may in some small way be helping Re/Search put together a follow-up to their "Incredibly Strange Films" book called "Incredibly Strange Music."

MRR: They came to the right place. Just bring them over to your house, Jello.

J: We'll have a whole evening *of Les Baxter and Elizabeth Waldo*. Let us not forget *Esquivel* and his 'astro sounds' and wait till you see what his glasses look like—we're talking about pre-psychedelic, pseudo-ethnic schlock orchestra records, one of the main influences on all our songs! On thing I've got to get in here—I was walking down Broadway and noticed *"Hawkwind"* on the marquee at The Stone and fought the urge to go in figuring "I'd rather remember the "Space Ritual" album from the 70s—yes, there are a few good things to say about the 70s—but I went in anyway and they were great. They had their pile-driving side with more guitar up front, and their drummer is from the *Smart Pills*, and they even have a young light show artist with them to reinvigorate that end of it. They've been called the *Grateful Dead* of England, and thankfully that is not true.

MRR: Let's hear another song with you and DOA now.

J: This is called "Attack Of The Peacekeepers," which again for a while I figured might have mold on it because of the subject matter. It was about America planting missiles on other people's soil in Europe expecting them to put up with it while drunk American soldiers pillage the countryside and spread weird diseases, mental and physical. And then, after the great exodus from East Germany, first the reaction from the straight media was, "Oh, great, finally the wall will come down!", and now, within weeks, all this talk in Time and Newspeak and all are saying "No. No! No! Germany might get too strong again! We want the wall up!" Finally, a tacit admission that America helped build the Berlin Wall too. When East Bay Ray brought that up live on German radio on a DKs tour, people all over the room were screaming at him, but I stand by that.

MRR: Tell us about the movie itself. How did you get roped into this?

J: I acted a bit in Colorado before I did any music and always wanted to try it again. In this case, it was fairly easy because one of the co-authors of the screenplay is Ken Lester, who managed *DOA* for years and worked with *Dead Kennedys* and many others as well. He was in contact with me pretty early on about it, to the point where they sort of wrote this particular role with me in mind and bounced a lot of questions off of me, just wanting my input on the whole plot of the thing. They have 5 different screenwriters, so the plot is pretty complicated and it will be interesting to see how they do the final edit. Even the name "Terminal City Ricochet" makes a little more sense when you actually see the film. "Terminal City" was the original name of Vancouver, British Columbia, so it's the name of a bombed out city in the not-too-distant future, post-greenhouse, post-holocaust, run in the way that people like the Reagans and Bushs and their financial backers keep claiming the world should be run. Corporate privatized government. So, an entire city is run kinda like Haiti, where a guy by the name of Ross Glimore played by Peter Breck of "Big Valley" fame who played Nick Barkley and now looks like Reagan on angel dust and played the character accordingly. Ross Glimore, who owns practically everything, knew enough to buy the newspapers as soon as things were deregulated—if that sounds familiar—and had the most popular talk show and owned the championship hockey teams, and so he was made mayor and began rigging elections, unleashing a real violent and reckless police force, one of whom is played by Joey Keighley of *DOA*, and his partner is played by old wrestling star Gene Kiniski, which must be seen to be believed. And I play Bruce Coddle, who's Glimmer's right hand hatchet man, sort of a Lee Atwater/John Sununu/G. Gordon Liddy and Al Capone rolled into one. I get to do all kinds of delicious things. I'm one of the bad guys and I always identify with bad people and can't see myself being in some kind of heroic,

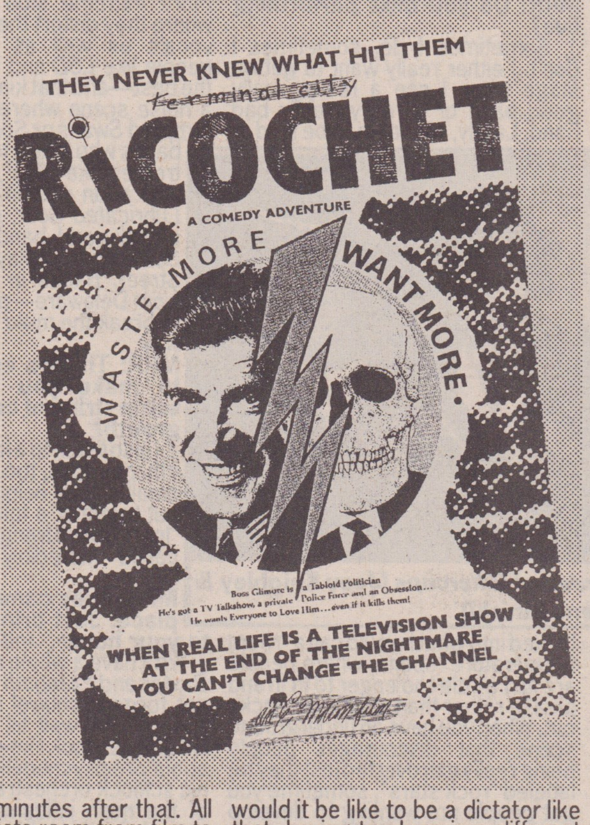
Continued Page 3 Col 1

JELLO from Page 2 Col 4

pseudo-romantic role. So, the part I assume Ken Lester had a lot to do with was documenting the underground resistance to this government. He has "intensithons," where you have bands playing, films shown, leaflets, etc, held at secret locations because the police, in the fine San Francisco tradition, keep trying to close them down. Glimore, and his Glicor Corporation, have also built suburbs in outer space, which are falling apart and crashing down to Earth periodically throughout the film. My right hand man gets nailed with a can of anchovies, hence the song with *NoMeansNo*. That's actually a sequel to why I'm glad the space shuttle blew up off "No More Cocoons", taking it one more step as in "what if something like that or this new nuclear powered Galileo project which is going to rocket back through the Earth's atmosphere in 1992 and could blow up—what if people found out about this and it did blow up and everybody on Earth suddenly found out at the same time that they had just 6 months to live. What would happen to society, what would happen to law and order? That's what the song's about, and then there's a sequel to that which is going on the record with me and *NoMeansNo*. I took the movie part out and put reality in, as well as a diary I made to try and build my Bruce Coddle character and get inside the mentality of spooks. Aside from the falling space junk you also see a lot of things that were very alien to Canadians, such as a lot of homeless people, shanty towns, kinda like a more realistic "Blade Runner" without the glitz. The more the film went on, I thought "Wait a minute, this doesn't look like the future at all, this looks like America right now!"

MRR: How about the whole "art" of making a movie—did you get insights into that?

J: Well, for one thing it was on the drawing board for 3 years before the camera even started rolling, and a rare thing that happens up there but not down here, was that the producer got involved because he knew Ken Lester and Bill Mullin, the other main screenwriter, from the days that he ran the Events Committee at the University of British Columbia. So you have a CITR radio guy, Ken Lester and this guy deciding "Hey, we want to make a film." Even though they had no experience, they wrote the screenplay, got the backing from the Canadian Film Board among others. You don't have a Film Board in this country. You get more subsidy for the arts in the Soviet Union than in the U.S. In Canada, they take chances on people with ideas, though they did hire a veteran director named Zale Dalen, who mainly has done action flicks and TV shows and had a reputation for bringing things in on time and in budget, so there was a bit of a clash of ideals there. It takes forever. You might wait 5 or 6 hours before they shoot 1 or 2 lines. It's very different from acting in a play, and you don't have an audience out there so you somehow have to remain character or hide from everyone on the set ala James Dean or wing it. In my case, I was trying to get real narcoid and evil and someone from the crew would come over and say, "Hey, what's going on with the new NoMeansNo album?" Concentration kinda goes in and out. And a lot of the huge amounts of money spent on films goes for things like rental of equipment and feeding the crew. One good thing was there were no attitudes. Most of the people were new actors and there were no 'brat pack' or star trips going on. Everybody wanted to help each other out, and in many cases the crew members had interesting backgrounds like radical politics. One guy, an explosives expert, had been sent into Cambodia during the Vietnam War and hadn't been told where he was till he got out. He rigged me up at the end so that when I accidently shoot my boss in the crotch and Joey from DOA shoots me, I had explosives put under my clothes. It was like Robocop, all this fake blood spewing out. I got my arm in the way of one of them and it didn't work for 45 minutes after that. All these specialists roam from film to film...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MRR: It must be weird doing lines piecemeal, and then seeing it all put together at the end...

J: On top of that, a lot of the lines I may end up having in this film were shot later, off-camera and dubbed in at a studio while the camera is focusing in on someone else's face. That way they fix things where the script doesn't flow or work—they can add a line here and take one out there and try to tie it together better. Another thing, they shot some fake TV commercials, because one of the main methods of mind control in this society is the tabloid TV we see growing now. At one point I notice one of the scantily-clad women marketing a Bruce Coddle "Voodoo Power" tape, kind of like winning through intimidation or those "succeed in the marketplace" type books, and that wasn't how I played the guy at all. He was one of these people who's never seen, just powerful behind-the-scenes people like Brent Scowcroft. So here I am on TV marketing a voodoo power tape ala Weekly World News. You have to somehow be prepared for things like that. And in addition to cutting the film together, you have to have the sound fit, which often means re-recording things like slamming car doors, etc. You can spend half a day doing one door.

MRR: The next track we're going to hear is "Power Is Boring".

J: This started off as a spoken word piece called "The Misery Waltz", about people like Noreiga—what would it be like to be a dictator like that, having to sleep in a different place every night. Or, moving up the ladder on Wall Street and not having any friends because everybody hates you because you stepped on all their toes. And I think the same thing goes on in underground scenes. What could have happened when *Dead Kennedys* first got big in 1980 was trying to control everybody else's stuff in the whole scene and try to play top dog. I thought this through in my head and said "Wait a minute, I don't want to become something that I don't like" and I'll have everybody calling me on the phone all day complaining about where they are on our shows or why aren't they on Alternative Tentacles, so the end result is this song.

MRR: What's the story on your being on the new *Ice-T* record?

J: It's an audio version of mail art. This was just a case of getting a call from a representative of his who wanted a copy of the "Cocoons" album. Supposedly he heard part of it in a club somewhere and stuck "Message From Our Sponsor" in its entirety—not just sampling a few words—to open his new album, which I figured was OK. At least it was a cross-pollenation, and if some of his audience heard some of the words it might have a beneficial effect, like somehow getting the kind of thoughts printed in the straight media that normally they wouldn't print. It's a small form of subversion. Ironically, the same piece is also going to be on the film soundtrack with me doing an updated version with Keith LeBlanc from *Tackhead* doing the backing music. An instrumental version was called "Object/Subject" and a Vancouver DJ mixed that and the "Cocoons" track together live on the air, taped it, and sent it to me. Apparently a lot of dance DJs do have mixed in pieces of my spoken word material with reggae or rap. I have not yet met *Ice-T*. I think the view we share in common is of censorship and the PMRC. Everybody on PMRC's hit list—it should be called a blacklist now—is black. There may be a silver lining in that those people who are used to being attacked know what it means and are willing to fight back. Besides myself, I think the only other musicians who showed up at the Music And Action Demonstration in Washington, DC (where 50,000 names on a petition were given to the Justice Department asking them to lay off the rock and roll busts) were *Run DMC* and *Living Color*.

MRR: What are we hearing next?

J: This is sung from the point of view of an L.A. or S.F. police officer waiting for people like Bush to put the screws more in motion with druggie camps. It's called "Wish I Was In El Salvador."

MRR: These songs sound like the *Dead Kennedys*.

J: Of all the four of us, my stuff will be the stuff that most sounds like that because I was the guy who wrote a lot of that stuff. That's the way my songs come out, whether I like it or not. The next song coming up, I found out, cannot any longer be said on the air. It's not one of the 7 words you can't say on TV, but in the age of Jesse Helms, even something like "Let me dig in your garden with my love trowel" would be interpreted as some sort of innuendo that could get a station fined, especially one that's a political target like KPFA. So, this song, which takes up all of side 2, is "Full Metal Jackoff." What it's about is kind of ironic as you see more and more of the restrictions lifted in Iron Curtain countries, where they're allowed more free speech and less surveillance on their citizens, the opposite is happening over here. And with the lack of vision of our current leadership, I wonder if we aren't in Brezhnev era Soviet Union. Here we go, drug war and all.

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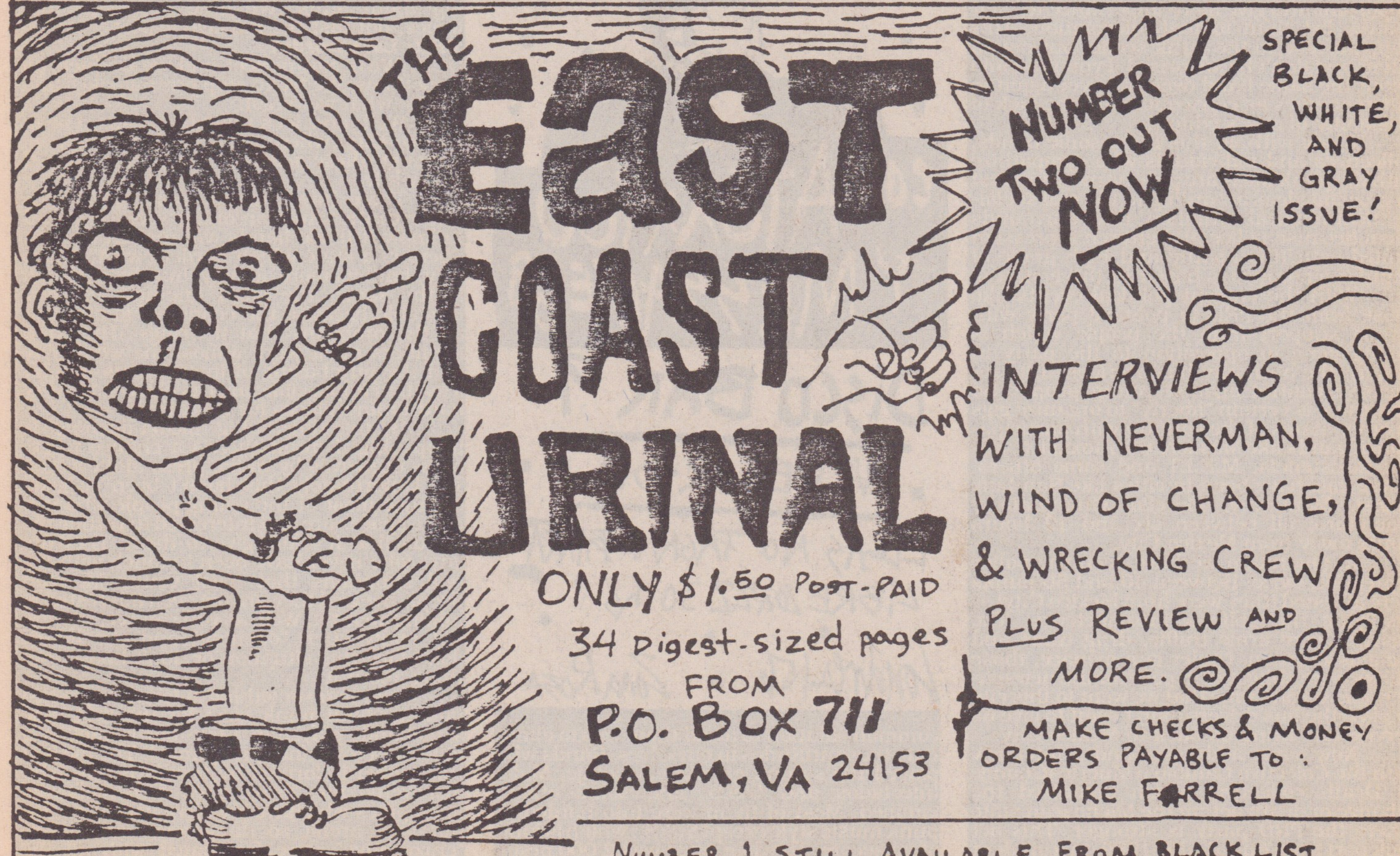

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This is the first part of a Mexican scene report and I'm going to talk about what is happening in some states and not just about what's going on in Mexico city where the punk activity was mainly present.

Nowadays, some youth movements are coming out. The north part of the country is the most active, but these movements are not just about music, and all kinds of people take part on them, not just punks. The most information always remained in the same place (Mexico City) but with the "boom" of exchange by mail, people from other states are hearing about what's going on in other places of Mexico and the world. This boom hasn't been so positive because people (punks, rockers, whatever) are absorbing information without analysing it or discussing it — instead of building their own scene. In some cases, people into heavy metal (currently so-called threasher or crossover or any of that label bullshit) are in a stupid race to see who has more info about bands (foreign bands, of course), who has more records, demos, T-shirts and also what's the new musical trend and start doing the same (e.g. GPK who are in the September MRR issue).

There are fanzines that look more like sales catalogs, and the "editors" try to feel important and give more importance to their thanks list than to real information. This happens also to the punk scene, but not so often; and don't be surprised if you read info about the same band over and over again in different zines as consequence of the lack of originality of zine's editors.

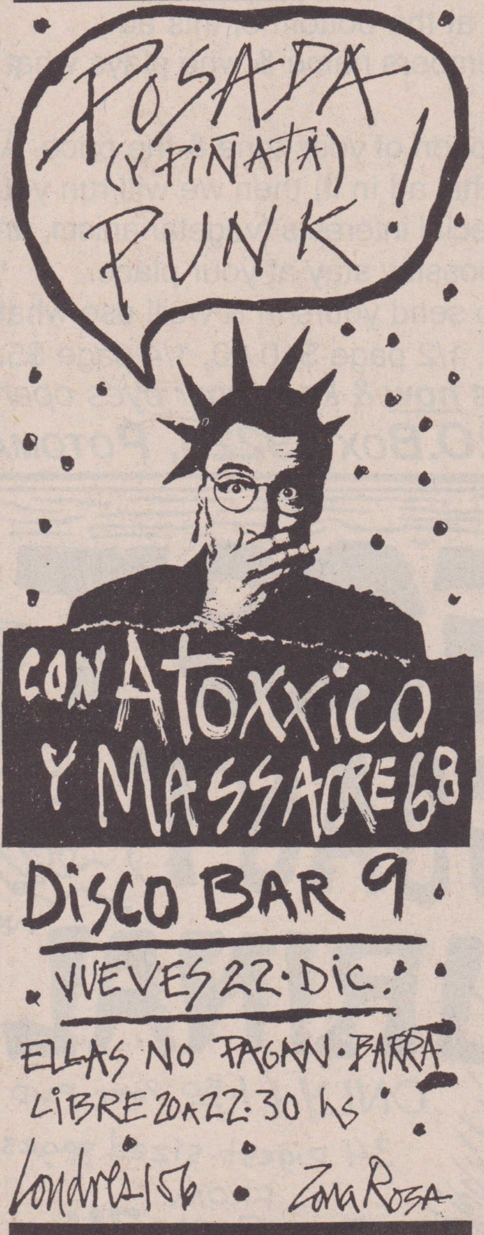
Along with all this crap, some bands, collectives and individuals who sympathize with the punk ideas are putting more interest in growing ideas according to the real social-political-musical situation that surrounds them because police and church repression united with this apathy and high grade of popular ignorance is bigger in these states.

With the current political events like those from the PRD (a political party with strong support from the people which is taking force in opposition to the party in power), the authority has overlooked its repressive control against young people. So now there is certain "liberty" to organize gigs in other states of the country with participation of bands like Masacre 68, Atoxxxico, SS-20, Resistencia, M.E.L1 and some others. These gigs have been in cities like San Luis Potosi, Monterrey, Morelio, Guanjuato y Queretaro, all between six and 12 hours hours away from Mexico City.

In Queretaro we have seen the police repression twice. Between 40 and 50 punks were arrested (they were from Mexico City) — justifying the police's incompetence. The charges were arms traffic, drug trade and gang association. Under gun menace, those punks were obligated to pose for the newspaper. The second time that we went to this city to play, the bus drivers didn't want to give us service and bring us back to Mexico City.

Now some addresses and a interview with the Colectivo Cambio o Muerte (Change or Death collective) which organized the "change or death act" in the Michoacan state where the PRD party is stronger. This act took part from Aug. 8 - 12, 1989, in a student house. It was a surprise form me to know that there were several houses like this, most of which have left-wing tendencies and were taken and occupied during the student movements of '68. These houses are very old and very large constructions with an average of 200 students living in each one of them. The students are self-organized to keep the houses in good condition and they don't pay taxes for electric light, water or rent.

On this act were organized two gigs: one with locals — bands like Heces Fecales, Conflicto Humano, Necropsia and some others; the second one was done with guest bands from other states. I just went to this one and also to the discussions about the punk and anarchy where there were different kinds of people like punks, students, left-wingers and common people. We discussed anarchy and its relations with the punk scene. There was a big interest in issues like drug addiction, fashion, capitalism and the common solution to avoid them was to eliminate these attitudes in ourselves. Bands who played the second gig were Sabotaje, Mals, Infectados and S.S.S. and some others jammed. Most of them were into hardcore-punk music style except S.S.S., which is kind of noisecore. The door price was 2,000 pesos (about U.S. 7¢). So here's the interview.



MRR: How many people are involved with the Change or Death Collective and why did you choose this name?

CDC: We're about 15 individuals. The name came from the idea that we have, that is what we all have, to make a change in our way of living.

MRR: What was the goal with this kind of act?

CDC: To know people and also to know ourselves. We chose the issues according to our main anxieties and those were: the drug world, employed and unemployed, alternatives for our spare time, sexuality, ecology, punk and anarchy.

MRR: Which was your main motivation to form this collective?

DCD: To support ourselves in what we feel, like repression to relief ourselves and do stronger actions. To be an alternative, to organize, to protest, to look for new values, breaking dogmas and create new ones, to create a new self-critic.

MRR: Why do you think there's just a small, remote participation?

DCD: It's because of the education. People don't let them grow. This is a very closed society and traditional, too. We don't want to be sexist but this situation only will change when the women take courage and do something. We haven't discussed how we could help to change this situation.

MRR: What do you think about the punk movement (local)?

DCD: There's a lack of self-criticism to clear the direction that we should follow. People should practice what they preach, not like bands like M.E.L.T. and Xenofobia, who criticize things that they actually do. We must eliminate machism, fashionism, unity; if not it's gonna get stagnant.

MRR: What do you think about the punk movement worldwide?

DCD: The few I know it's good. There's a need for communication. I mean we need more communication with people instead of knowing about punk. We need to reach other topics, not just the musical aspect.

MRR: Last words?

DCD: We're not perfect and we do fuck up sometimes. We try to stop our mistakes and realize what we've got.

Well, now let's talk about the scene in Mexico City, where most activities happen, although these activities have been stopped for awhile.

There have surged some new bands but with the situation of our scene it's hard to know if those bands will remain or not. There is a state which borders with Mexico City that has more activity, but the situation is the same: the band line-ups are very unstable because the economic status and all the problems that it brings. The band members must work almost the whole day and the purchasing of instruments is a bit less than impossible; also as always, it's very hard to find places for rehearsal.

By this time, a big "media opening" is happening. I mean there's a chance to express ourselves by radio, press and even on TV. Unfortuately this hasn't been so good because most of the young people who run these spaces are just interested in getting the status that it could give to them. They are guys who never have been in touch with the real situations that most young Mexican people live and they are not even interested in talking about it. Well, as you can see, there is not really such "opening" and the bands don't face this situation or don't know anything about it.

Last year something different happened talking aobut punk gigs: for the first time somebands played in a bar (bar-b-que) for a different crowd (not just punks). The most of this crowd is formed by trendy people who discovered the "crazy guys with mohawks and spikes who have a violent way of dance, but who aren't so dangerous" and those "crazy guys" were fascinated with all the fashions that they could see in there, you know: intentionally messy hair and black clothing, also "dark music" was a new expe-

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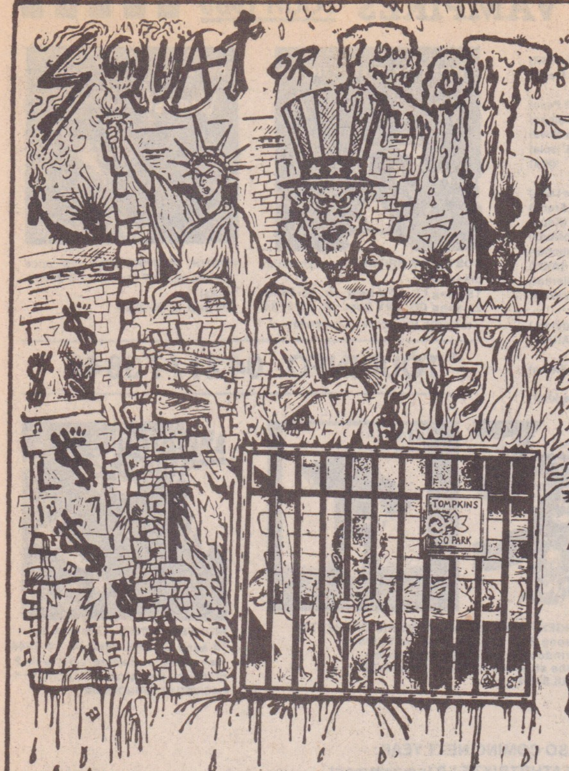

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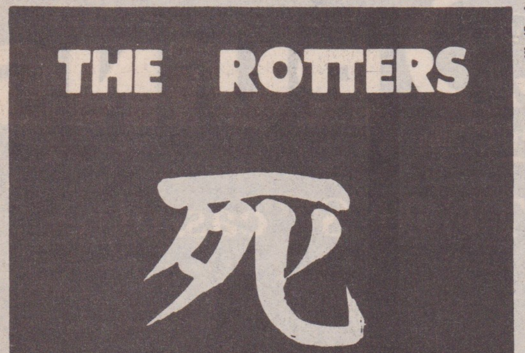

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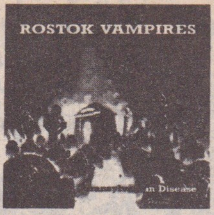
IMPULSE MANSLAUGHTER -
Logical end
11 song LP, SPV Best. Nr. 08-2959
36 song CD, SPV Best. Nr. 85-2935
– 2. LP of CHICAGO's Thrasher
(incl. Cover versions:
Stone dead for ever - MOTORHEAD
Gimme shelter - ROLLING STONES)
still available:
18 song Debut LP SPV 08-1248

08.11.	South Hampton	(Jamaica club)
09.11.	Bristol	(Tropic)
10.11.	GB	
11.11.	GB	
12.11.	GB	
13.11.	GB	
14.11.	NL – Ammersfort	(Juze)
16.11.	Aurich	(Schlachthof)
17.11.	Bremen	(Schlachthof)
18.11.	Hannover ? *	(Korn)
20.11.	Köln	(Rose Club)
21.11.	Dortmund (+ KGB)	(F.Z. West)
22.11.	Hannover	(Sprengel)
23.11.	Berkatal-Frankershausen	(Zum Stern)
24.11.	Berlin	(Ex)
25.11.	PL – Warschau	
26.11.	Berlin	(Blockschock)
27.11.	Hamburg	(Störtebeker)
28.11.	Kiel	(Alte Meierei)
30.11.	Kassel	(Spot)
01.12.	Heuchelsheim	(Bottom)
02.12.	Niederolm	(Juhubuhaus)
03.12.	Schorndorf ? *	(Hammerschlag)
04.12.	Göppingen od. Geislingen ? *	
05.12.	Trier	(Excellenshaus)
06.12.	F – Paris	
07.12.	F – Toulouse	(Salle FMR)
08.12.	F – Chambery	(Chante Merle)
09.12.	F	
10.12.	I – Torino	(El Paso)
12.12.	I – Firence	(C.S.A.L. Indiano)
13.12.	I – Pisa	(La Macchia Nova)
14.12.	I – Bologna	(L'isola)
15.12.	Y – Ljubljana	(K 4)
16.12.	H – Budapest (+ PUNGENT STENCH)	(Schwarzes Loch)
17.12.	A – Wien (+ 1 Band)	(Arena)
18.12.	A – Linz	(Kapu)
19.12.	München	(Substanz)
20.12.	(Hof)	(Alter Bahnhof)
21.12.	Würzburg	(AKW)
22.12.	Augsburg	(Sidlerhof)
23.12.	A – Hohenems	(Konkret)
24.12.	? *	
25.12.	Hanau	(Metzgerstr.)
26.12.	NL – Enschede	(Attack)
27.12.	NL – Utrecht	
28.12.	NL – Amsterdam	(Melkweg)
29.12.	NL – Alkmaar ? (+ SPERMBIRDS + 2 others)	(Parkhof)



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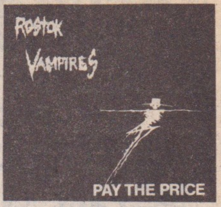

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PUNGENT STENCH
DISHARMONIC ORCHESTRA
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DROOGIES
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TARNFARBE
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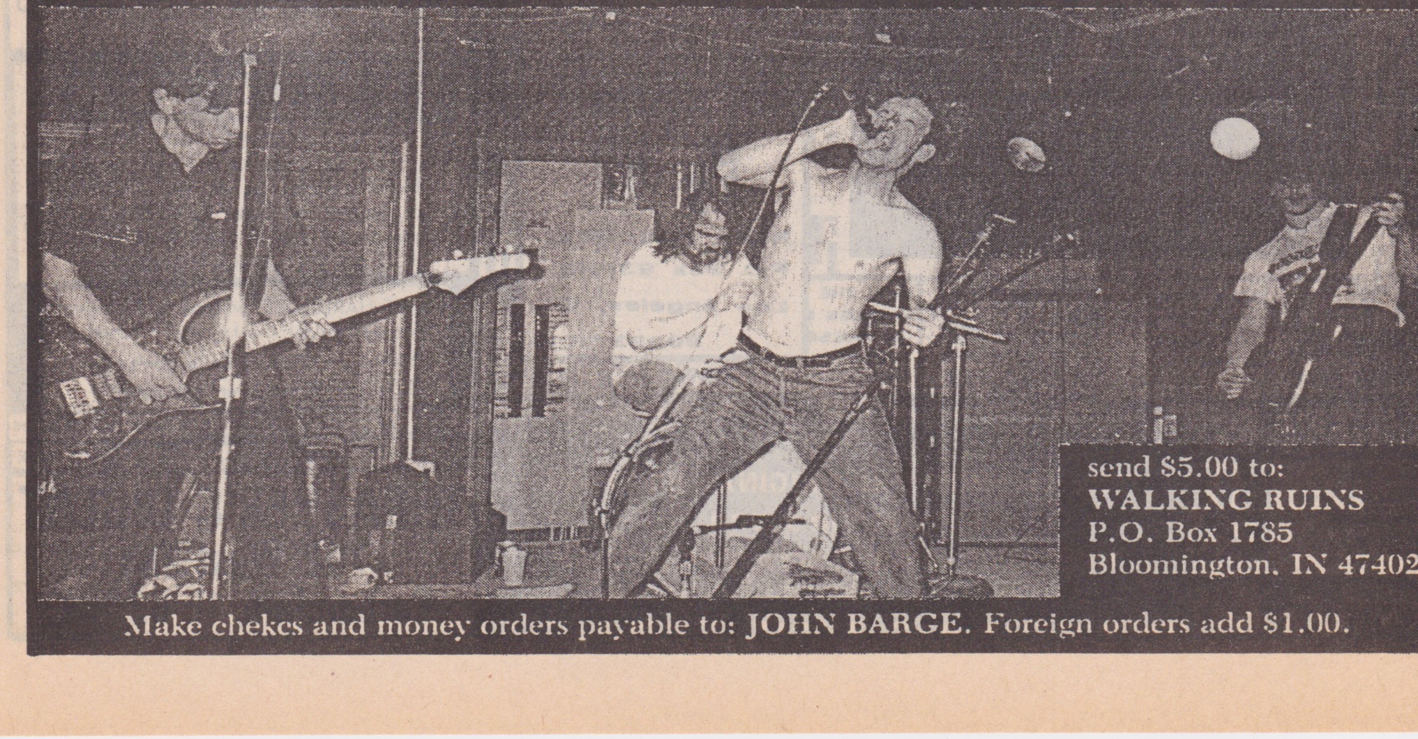

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rience for some punks and now you can see people slamming with the TV's trendiest group. With these gigs, media ealized that punk people were not the junkies, delinquents or rippers that they had seen on TV and movies. Media realized that punks werw the "musical vanguard." Well, that's wrong, because there hasn't been a rock music movement socially and existentially involved with anything, not even with themselves, involbing most of the punk people who think they are different just because of their spikey hair.

Money was a shock for some bands because in this bar, they get a very good payment (almost the same result for a whole independent gig). So playing at "9" is what matters for some bnds so they can get money, and not matter that people don't pay attention to them. Some bands are playing only for the people who can pay money or for events which are gonna be filled with video camaras. The most known bands were those that played at "9," such as the case of Masacre 68, M.E.L1, Atoxxxico, SS-20 and Xenofobia.

Talking about collectives, the older ones stull remain: "Radical Change Positive Force" and "Chaps" (a collective formed by girls). Each one of them has a zine where they express their ideas. Most of the zines are in Spanish except for "PPR#2" (English-Spanish) and "Mexicore" (English); each costs $1 U.S. and "PPR" is available for $2 U.S. In most of the fanzines you can see these points: 1) an invitation to create unity among young people, no matter musical tastes or even ideological differences; 2) a worry about drug abuse; 3) a calling to beat the inactivity. In some cases the editors give some moral and/or frank solutions.

Some addresses of bands and zines: Heces Fecales c/o Raymundo Rangel/ Calzada Ventura Punte/ #58260 Morelia Mich./ Mexico - Conflicto Humano y Colectivo Cambio o Muerte c/o Ivan or Arturo Morales Campos/ Priv. Boulevard garcia Leon #52/ Col Nueva Chapultepec Sub/ CP 58280 Morella Michoacan/ Mexico - Disolucion Social (with an 18-track demo tape named "A La Carcel con Lombardo" — good hardcore)/ F Villa 618/ Residencial Periferico/ San Nicolas de los Garze, Nuevoleon/ CP 66420 Mexico - Masacre 68 (with their fist LP probably available soon) c/o Pedro/ Juarez 31/ Sn Pedro Barrientos/ CP 54010 Edo de Mex./ Mexico - Xenofobia/ Av de las Flores/ Mza 24 Lte 4/ Col. Juan Gonzales Romero/ CP 06410 Mexico D.F./ Mexico - Atoxico c/o Roberto Muños López/ Héroes No. 10. Col Tepalcates/ CP. 19210 Mexico, D.F./ Mexico - MEL1/ Mateo Almanza No. 3/ Col Fco Villa/ CP. 90720 Mexico D.F./ Mexico - "PPR" c/o Jesús Jiménez Martínez/ APDO 37-481/ CP 06603/ Mexico D.F. - "Sintoma de Rebelion Subterranea"/ Ivan/ Privada Boulevard Garcia Leon/ No. 52 Col Nueva Chapultepec/ CP. 58260 - "Mexicore" c/o Miguel Angel Vauadares/ Apartado Postal 1879/ 64000 Monterrey N.L/ Mexico - "CCRFP" c/o Jose Luis Hernandez E./ Calle Manuel Gonzales 162/ Edificio E Dpto 420/ CP 03 Mexico D.F. - "Chap's" c/o Ana Laura Hernandez Martínez/ APDO 21-351/ CP 06101/ Mexico D.F. - "Adictos Subterraneos Momificados" c/o Raul Villaseñor V./ Cerrada Llanitos de Salgado No. 21/ Int 2/ CP 36060/ Guanajuato, GTO/ Mexico - "Brigada Suversiva" c/o Caleb Zaldivar H/ Av Corona del Rosal Mz "C" L 12/ Col Guadalupe Proletaria/ Mexico 14 D.F.

Ottawa - It has been at least a two years, maybe three or four, since anybody bothered to do an Ottawa scene report. I was really bored this past Sunday afternoon, (I don't have a TV set and the only decent radio station in town went off the air for two hours when the outer edge of hurricane Hugo hit town,) so here ya go.

This summer was pretty shitty for gigs due to the fact that Porter Hall at Carleton University was booked for two months solid with some bullshit ping-pong camp. Porter Hall is a 250-800 person venue which has played host to the likes of Nomeansno, The Ramones, The Dayglo Abortions, 7 Seconds, The Violent Femmes and numerous all-local multi-band extravaganzas over the past few years.

There were a few gigs this summer at The Blue Room, a 200-300 capacity hall at the University of Ottawa — The Problem Children and The Dayglos, but the anally retentive people who run the hall got complaints from tourists staying in the neighbouring residences at the university so the Blue Room shows quickly came to an end.

On a positive note, a couple of shows were held at two "revived" venues — Glebe and Sandy Hill Community Centres. A few years ago shows came to an end at Sandy Hill at a Soulside show, due to Skins picking fights outside. Glebe shows suffered the same fate due to similar circumstances at an HONEST INJUN show around the same time. That time the culprits were pissed metalheads.

This summer Sandy Hill played host to the U.K.'s Designer Fear and locals NEANDERTHAL SPONGE and Glebe's basement was infiltrated by more than 300 "anarchists" at anti-ARMX benefit show featuring GRAVE CONCERN, ANAL CHINOOK and HARSH REALITY.

ARMX'89, which was renamed HARMX'89, is an annual three-day military supermarket where foreign governments invaded Ottawa to check out the latest in killing technology. More than 2000 people from all walks of life partook in a protest march. The Outaouais Anarchist Circle headed up the rally. A mini-@fest was held the weekend preceeding the atrocity exhibition. During HARMX, 145 punks, nuns, grandparents and even the odd suit and briefcase were arrested for blocking the gates of the exhibition. Eventually the charges of mischief were dropped because HARMX organizers didn't want anymore publicity.

A new venue in town *was* Hardcoreworks/Metalworks. DISCIPLES OF POWER were practicing in a space which used to be a feminist/lesbian art gallery called Houseworks. We snuck a Sacred Reich/Forbidden show under the spaces' owners' noses. Unfortunately they found out and, because there is a disco-bar right beside the hall, the owners will only let gigs happen on Sunday or Monday nights (when the bar is closed) to avoid confrontations.

Toronto's Sudden Impact played at Hardcoreworks on a Sunday night, but the turnout wasn't good, so future Sunday shows have been put on hold. From the sound of it the space will only be reactivated as a last resort. Fugazi just played at Glebe Community Centre to 400 people. Locals THE TRAPT and HARSH REALITY opened. Everybody involved in the scene seemed to be there — a lot of old faces and quite a few new ones too. There were no major complaints, so it looks like gigs will continue to happen at Glebe. MDC played Sandy Hill Community Centre at end of October. Locals NEANDERTHAL SPONGE and FINAL SOLUTION will opened that one up. There were no problems, except for MDC showing up late and a half-dozen pint-sized nazi-skins milling around outside, but doing nothing. So shows will continue there as well.

Well on the subject of Nazis, two anti-fascist groups have started up in town United Against Racism and a chapter of S.H.A.R.P.

Bands: HONEST INJUN, Ottawa's premiere HC band, split up around three years ago. The had an impromptu reunion this past winter at an eviction party for THE TRAPT. Other than that the only place you'd have heard HONEST INJUN is their song "Fatherland America" covered by the power-pop-funk band FURNACE FACE (ex-FLUID WAFFLE.)

THE TRAPT are Ottawa's oldest surviving punk band, now going into their fourth year of Clash/S.L.F.-style aggressive melodies. Their latest lineup change sees guitarist Colin split to the land of Oz, and drummer James take a sabbatical from the band. Filling in are Steve on guitars and Gord (ex-HONEST INJUN) on drums. THE TRAPT have a four-track seven-inch single called A Minute Late...A Dollar Short (which basically sums up the band's philosopy) on Trashtone Sound Products. It's $4 ppd. from Tom Stewart/ Box 364/ Station A/ Ottawa, Ont K1N 6V4. They also have 20-odd tracks in the can for an upcomming Lp.

GRAVE CONCERN are a five-piece crossover outfit who have been around for almost as long as THE TRAPT. Their nine

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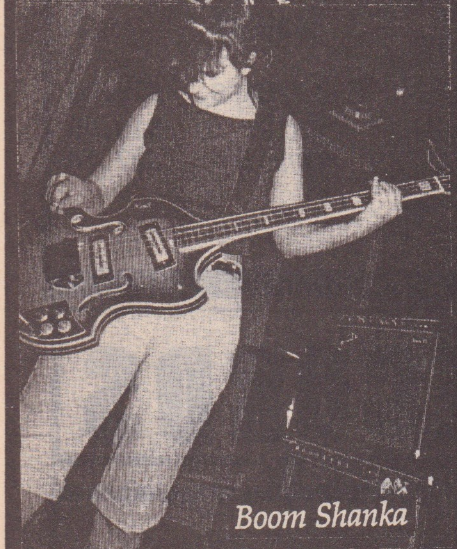
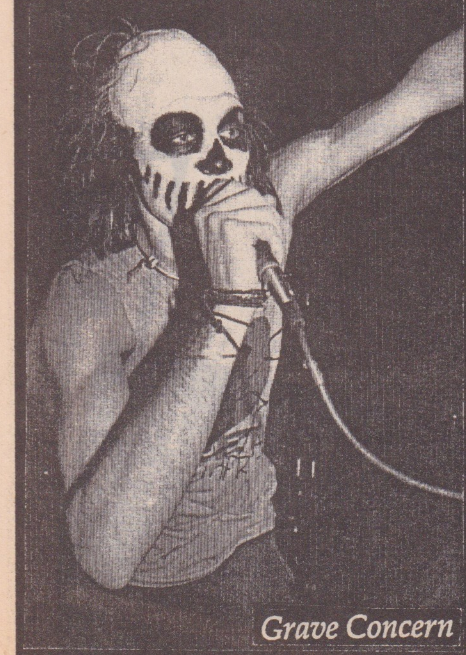


Boom Shanka



Grave Concern

track cassette Approach With Caution is still available from GRAVE CONCERN/210 Flora St./ Ottawa, Ont K1R 5R7. They have taken a break from gigging for the summer. They'll be headlining an all-local punkfest in November. They're also going to do a couple acoustic gigs at local R&B clubs under the pseudonym STRANGE CONCERN.

HARSH REALITY are basically no more. These five thrashers from the Ottawa suburb of Nepean were one of the younger (age-wise) bands in town with an average age of 17 years old. They were pretty big with the younger, skate crowd. HARSH REALITY reformed for one last gig, opening for Fugazi at the end of September. They had the gall to end their set off with a cover of "Filler", and according to Ian, they didn't have the guts to look him in the eyes while doing it. Out of the ashes of HARSH REALITY will come at least two new bands — GOOSEBUMPS GALORE and GROOVY VELOUR.

ANAL CHINOOK are my favorite band, and one of the more fun ones to see live. They combine intelligent lyrics with bizarre costumes and stage theatrics. ANAL CHINOOK been around for a year and have a three song demo. They describe their sound as "a sandwich with THE MEATMEN being the top slice of bread, RUDIMENTARY PENI being the bottom slice of bread and BLACK SABBATH being the luncheon meat." They are currently rebuilding after far away universities have taken their toll on bandmembers. Aidan Girt (ex-GOD'S GIFT, ex-TRAPT) now drums, and once a bass player is found and worked in ANAL CHINOOK plan on recording.

NEANDERTHAL SPONGE have been around for about a year as well. They're really tight live and have opened for S.N.F.U., The Dickies and The Forgotten Rebels. At the Rebels show, at a local rock'n'roll bar, NEANDERTHAL SPONGE actually had the plug pulled on them just before the last song of their set because some of the dumb jocks who came to see the REBELS were leaving because they couldn't appreciate hardcore. NEANDERTHAL SPONGE have a seven song EP out and it's available for $4 ppd. from Jeff Martin/ 1421 Metz Cres./ Ottawa, Ont K1K 3Z8.

PANKREASSE are a francaphone band from Gatineau, an Ottawa suburb on the other side of the Ontario/Quebec boarder. They are currently working in a new bass player and plan on gigging before Christmas. They have a 16-track cassette available from Chaotic Tapes c/o Lee Marcoux/ 837-99 Eastvale Dr./ Gloucester/ Ont K1J 7T5. Rumours have it that PANKREASSE have an LP in the works and they might also collaborate with a Quebec City band VILLAIN PINGOUIN.

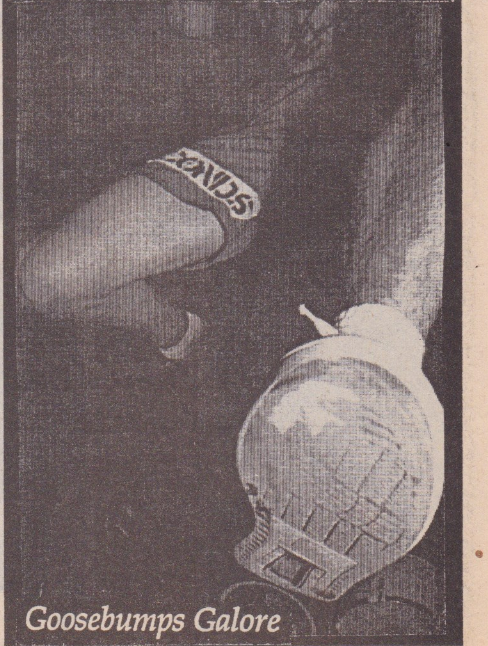
Ottawa's most happening popsters, FLUID WAFFLE, are no more. Bassist Tom Stewart, drummer Dave Dudley and guitarist/keyboardist Pat Bannister have continued as a three-piece under the name FURNACE FACE. FURNACE FACE have gigged extensively locally as well as in Toronto and Montreal. I'd describe them as mutant-power-disco-rap'n'roll. They have an 14-track album coming out on Toronto's Amok records in January.

Ex-FLUID WAFFLE lead vocalist/guitarist Steve D'Annunzio has started up a new band, temporarily titled THE INSOMNIACS (his brother Mike used to have a group by that name a few years ago.) George Brook (ex-SOPHISTICATED NEUMES) and Chris Williams and Lee Utley (both ex-AFTER THE FACT) take care of keyboards, bass and drums respectively. D'Annunzio says he wants the band to climb out from under the gravel of the underground scene without selling-out completely. We'll see.

BOOM SHANKA are an all-girl 60s garage-punk-band. They have a half dozen originals. Influences are apparent from the bands they cover — Sonics, Pistols, and the Gilligan's Island theme song. They recorded a demo which hasn't been released publicly;

Neanderthal Sponge

Violent Solution



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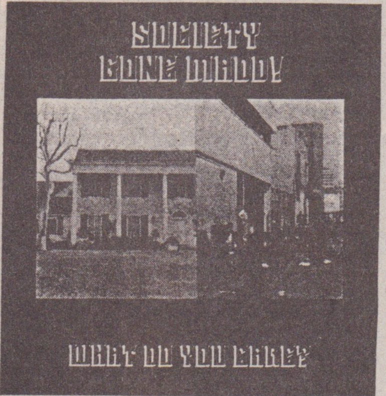

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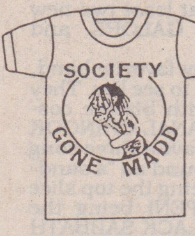

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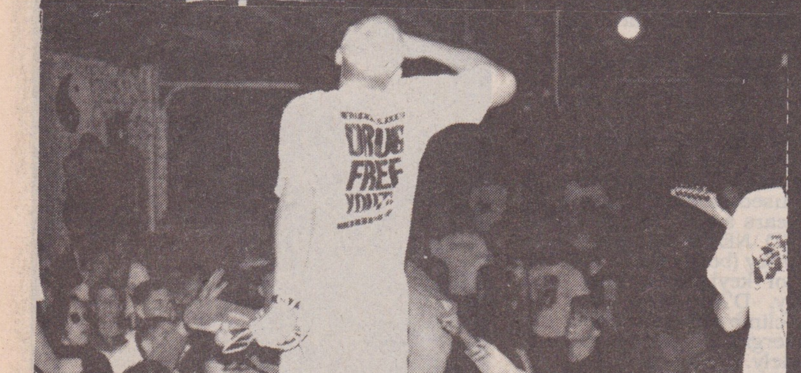

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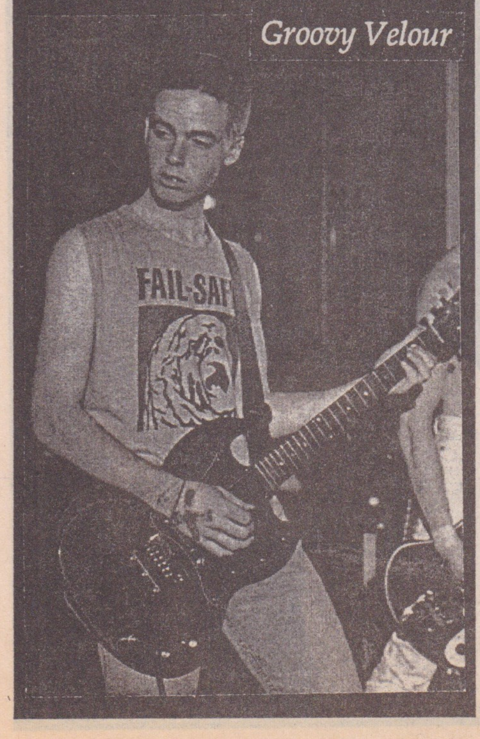
but it has been getting decent airplay at CKCU-FM (maybe because drummer Ginny used to work there...Hmmm.) Anyhow Ginny's off to school in Toronto but the band is going to try and continue on weekends and school breaks. Hey, they're a garage band, what's the point in practicing.

GO FIGURE are a pretty hot noise/guitar band along the lines of DINOSAUR JR. They played one gig, and have since taken off to universities in Montreal and New Brunswick. They plan on playing during the Christmas break.

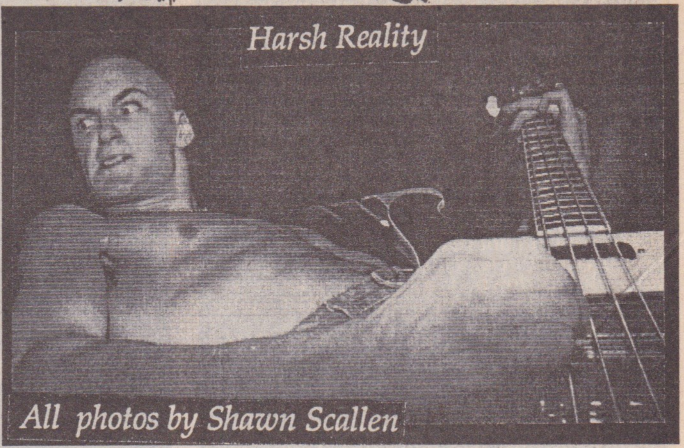
FINAL SOLUTION, a four-month-old hardcore band who've played two gigs so far, are changing their name to VIOLENT SOLUTION, due to the possible Third Reich overtones of their original moniker. Hmm...I guess the guys in Pere Ubu are a bunch of Nazis too.

DISCIPLES OF POWER, a thrash-metal foursome originally from Lethbridge, Alberta, have returned home. The moved to Ottawa at the beginning of the summer to sign with Montreal's Cargo Records. Unfortunately that fell through; but DISCIPLES made the best of the situation gigging around town and recording enough material for an album which they'll put out themselves.

Pankreasse



Groovy Velour



Harsh Reality

All photos by Shawn Scallen

Both IMPROV YOUTH and DEAD BABIES are rumoured to be no more since the end of the summer. However Brad from IMPROV YOUTH says the band is still together, yet they never have been — that explains the Improv part of the name.

Other bands who have appeared on the scene of late, depite the lack of gigs are STINK'89, WRONG SIDE OF THE MEADOW, OVERDOSE, ZEALOUS WITNESS, SCUM OF SOCIETY, AMALGAMATION, MENTAL CASE, EPILEPTIC THRASH, STOLEN YOUTH (who might change their name to INFANTS OF YESTERDAY), and THE FURY SCAM. Most of these bands have demo tapes at CKCU-FM and CFUO.

Radio: There are only two cool radio stations in Ottawa. CKCU-FM broadcasts at 93.1 FM at 12,000 watts from the campus of Carleton University. It covers a 100-mile radius of Ottawa. CFUO is found at 99.3 on cable FM. Based on the bilingual campus of Ottawa University, CFUO broadcasts 50/50 in French and English. They are in the process of applying for an 18,000 watt FM licence on an educational band on the far left end of the FM dial. Keep your fingers crossed for them.

Both stations play lots of aggressive music during their general music shows as well as celtic, blues, reggae, rap, country and industrial music to name a few genres. I do a show called "No Future Now" heard Monday nights at 10PM featuring demos, vinyl and interviews by/with loud and aggressive bands.

Mark Dipietro does a similar show at CFUO called "You Can't Say That On The Radio." His show is two hour long and is heard Monday nights at midnight. Send tapes, records, zines etc. for review and airplay to both of us. We always need new music. No Future Now/ CKCU-FM/ Room 517 Unicentre/ Carleton University/ Ottawa, Ont K1S 5B6... Mark Dipietro/ CFUO Radio/ 85 University # 227/ University of Ottawa/ Ottawa, Ont K1N 6N5.

Zines: Chaoticore/ 837-99 Eastvale Dr./ Gloucester, Ont K1J 7T5... Fallout/ 1494 Bourcier Dr./ Orleans, Ont K1E 3G9... Outaouis Outrage/ P.O. Box 4051/ Ottawa, Ont K1S 5B1... Cranial Feast/ PO Box 133/ R.R.#2/ Orleans, Ont K1C 1T1... There's also Restroom Reader, S.S.D.G. and Zombie Squad but I don't have addresses for them this time.

Booking: I book shows under the name Calm Cool Productions at various halls and community centres around town. Turnouts are usually between 200 and 500 people. For booking, please send tape/record as well as biographical info and press clippings.

Thanks for reading. Hopefully this report will come out more regularly. Sorry to any bands I might have forgotten.

Shawn Scallen/ Box 103/ 216 Viewmount Dr./ Nepean, Ont Canada/ K2E 7X4

P.S. One thing I forgot. Last year the Nepean Police (Nepean is a suburb of Ottawa) confiscated both DAYGLO ABORTIONS albums, which are out on Fringe Product in Canada, from a Nepean record store. Charges of distributing obscene material were laid against Fringe, The Record Peddlar (which distributes Fringe stuff across Canada) and Ben Hoffman, who owns Fringe and Peddlar. There was a preliminary trial this past spring and it was determined that there was enough evidence to stand trial. (Yup, those records were in the "D" bin at Sam The Record Man.) The individual charge against Hoffman was dropped at this prelim trial, so he won't end up in jail. A trial date was set for the other two charges for June but was postponed to the week of October 30th. If I get my shit together I should have a report on the trial for a future MRR. If there is a conviction in this case a precedent will be set and all art (including music) in Canada will be in jeopardy. A Canadian conviction, although not legally binding south of the 49th parallel, could influence cases of a similar nature in the States. In the meantime, although the DAYGLOS aren't the most intelligent guys in he world, this is the Canadian equivalent to the FRANKENCHRIST trial and your financial and moral support would be appreciated. A defence fund has been set up to help defray legal costs. It is aptly entitled the Ben Hoffman Defence Fund/ PO Box 670/ Station A/ Toronto, Ont Canada/ M5W 1G2. For more info on the trial there is a piece in the No More Censorship Fact Sheet Number Three, which is in the new Biafra spoken word album.

THE
CAROLINAS

Hello again from South Carolina. The summer turned out really cool, but it is getting to be winter now. Florence had a lot more shows this summer, Columbia had a lot more of the crossover bands come through. This time I'm going to travel city by city and give you the rap on what's going on there. As usual I'm going to start my grand tour in Clemson. All the addresses will be at the end.

As I walk down the street I first enter Manifest here in Clemson. There I talk to Will who is in a band called WUSSPIG. They are a heavy industrial band. Very much on the noise side of the spectrum. I have seen them play many o' times. They play with lots of distortion, and lots of drumming, and lots of noise making. Will also plays in another band, but I don't have much into on that one. Then I talk to John from the LUBRICATORS, he tells me that they are no longer. Off to WSBR, that's the radio station here. I do a thrashcore show here so send me your stuff and I'll play it. At WSBF I talk to Curt from the FAT STINKING BELGIUM BASTARDS, he tells me that everything is going fine with them. They have a real college sound to them. If you like the college music type of thing you will enjoy FSBB. I also do a fanzine here called Heretic. It is more on the thrash/

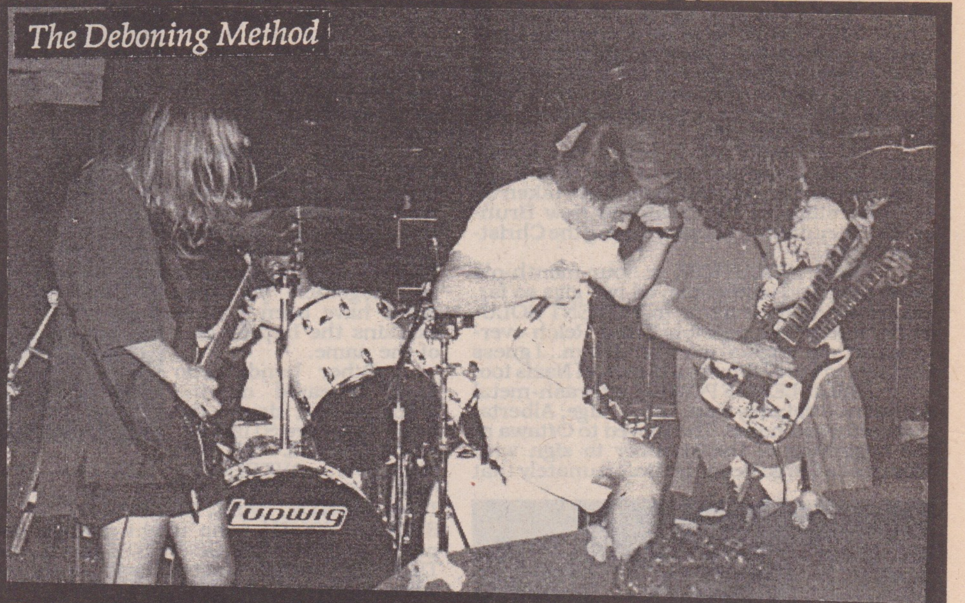
stenchcore side of things, but any type of contribution is welcome. It costs 50¢ or two stamps. Number three is just now being finished, actually will probably be done when this gets to print. There isn't much of anything else happening here.

So I bum a ride from my friend Rhett to Greenville. Nothing here at all. MORRIAH is back together. Somebody in their band isn't with them anymore, but I'm not sure who it is. MORRIAH have a really clean speedmetal sound to them. The demo that I have is an old demo, and I'm not really sure if they have put out anything new. This demo rocks though. AJ's closed down, I think. Chucks is still open. I don't like going to shows in Greenville, nobody is ever there.

Rhett and I take off to Columbia, killer. We drive straight to the Manifest headquarters. There we either talk to Karl or Jim and find out what is going on. Sometimes I see some people from some bands and talk to them also. Karl has started a record label there. I don't know much about it though, so you'll have to talk to him. I do know however that ANTI-SCHISM are mind blowing. The first time I saw them I was watching their singer sing, who is female, then all of a sudden this male voice comes storming in. I was totally confused until I realized that the drummer was singing. They do a cover of Purple Haze that is wicked. They thrash the hell out of it. They have a demo out, which I do recommend. Hey, it's Wade from the DEBONING METHOD. He tells me that they are currently working on a demo. The DEBONING METHOD rock really hard. They cover a Napalm Death tune. That should give you an idea of what they soound like. They blast live too. They also have T-shirts and stickers for sale. I'd get their demo when it comes out. Yet another band called SOVEREIGN is/was located in Columbia. they moved to California. They are going to try and make if a big. SOVEREIGN have a really clean speedmetal sound, sort of heavy clean if you know what I mean (poet and didn't know it). Their demos always sell out, but I guess you can write the address and maybe get one. Who knows. GDS is located in Columbia, but I don't know what they are up to. Rockafellas is still having their shows. Columbia's shows are always fun to go to because people show up for these shows, and the atmosphere is usually nice.

Rhett and I now drive towards Florence. On the way we see some of the destruction left by hurricane Hugo. In Florence now at Parter Music. Alan will give you a good deal on stuff hear, he usually can tell me what is going on also. UPTIGHT is finished recording another tape. This one is going to be on vinyl though. I'm not to sure of the release date though. I hope they write me and tell me when it's going to be out so I can get one and give it some airplay. UPTIGHT is a really tight hardcore band. They've been together for quite awhile. I'm sure this album will jam, get it. Also here we have the now defunct band GOTHAM CITY POLICE. Their demo is great. If you don't have you are missing out. I like it anyway. I think side two is the best side. Anyway GCP are a heavy thrash band. The tape has really good production on it. Next up is NEGATIVE REACTION. I like this band. They play sort of a heavy thrashcore. They don't grind, but instead hold the chord. It's pretty cool stuff. I don't think they have anything recorded write them anyway. Oh yeah, UPTIGHT has t-shirts also. Herman, from GCP runs a mail order sort of things. He sells all kinds of thing, it's called Punk Floyd Production.

Down a backroad to the beach. I think it's 544. Anyway Rhett and I go to some record store there, I think it's Sounds Familiar. Well, Myrtle Beach is known for the band BAZOOKA JOE. They are really good and so are their lyrics. Really fast music plays them. I see they finished recording something new, cool. Get this too. Chris Hamby wrote me from the beach to say that Castaways is still


The Deboning Method

Uptight

Anti Schism

open, but that was a while ago. He also said that he played in a band called 32 VERTEBRATE. I have no idea of what they sound like, but I wish Chris the best of luck. The Hurricane fucked this place up. Now you can surf in the lobbies of hotels.

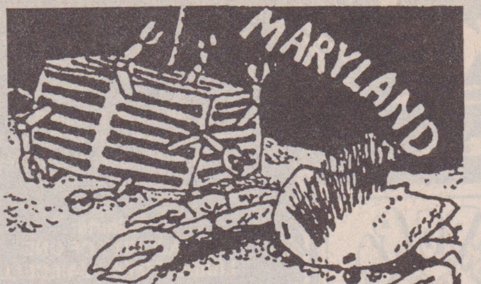
Rhett and I climb back into the faithful Olds and head down Hightway 17 to Charleston. Here we can buy $5 bags of ice. FATAL's tape should be ready by now. If not it is long overdue. FATAL is a thrashmetal band. I thind they are looking for a drumer, they might have found one by now, but I don't know. UNCLE MINGO is another band in Charleston. They play stuff like drivin' 'n' cryin' plays. They are quite popular in Charleston. This would be a good demo to have, because of their potential. That Hurricane really fucked this place up. Hey Jonny, Pepe, Jone, Erik, and all the girls in Charleston who lust after me. Also hi to that girl who owns that crazy dog that I and Jonathon and John Furr visited over the summer. Can't remember your name, sorry. Also RHDM have more of less relocated here in Charleston.

I don't know how to get to Rockhill, but here's what is going on there. THE UNVOICED are still together, I don't know if they have recorded anything new, but they still play. Their fanzine Family Fest is still being put out. Their fanzine sort of covers everything; it's pretty cool.

That is it for South Carolina. The punk fest thing never did happen, I got so much support I didn't know that to do with it all. I still say it would have been cool. BEDLAM HOUR from Columbia are still playing. Rumor has it that their next album is going to be on Roadrunner Records. Here are some numbers to call if you want to play in South Carolina Columbia: 803-256-2606, and in Forence call 803-667-4686. Have a nice day. . . make wire leibe!! What's up IMPETIGO. Buy a low rider. . . Here are the bands.

Me, Andy Hayes, PO Box 2654/ Clemson University/ Clemson 29999632. Morriah/ 118 Royal Oak Rd/ Greenville, 29601. Bedlam Hour/ 2825 #4 Duncan St/ Columbia 29205. Family Fest Fanzine/ 937 Meadowlakes Rd/ Fockhill 297340. Unvoiced/ 037 Meadowlakes Rd/ Rockhill 29730. Bazooka Joe/ PO Box 8141/ Myrtle Beach, 29575. Negative Reaction/ 3223 Young Charles Dr/ Florence 29503. Sovereign/ 6012 Indinan Mound Rd/ Colmumbia 29209. FSBB/ PO Box 2558/ Clemson University/ Clemson, 29632, The Deboning Method/ PO Box 83813/ University of South Carolina/ Columbia 29225. Anti-Schism/ PO Box 5811/ Columbia 29250. Uncle Mingo/ 111 Cannon St/ Charletson 29403. That is all happy holidays and hello 1990. Write everybody in this reprt, tell them you saw here and who wrote it so I get some credit.

Negative Reaction



Baltimore, MD. Hey Ho! A quick word from B-more! "Scene" is happening here again! As I write we are awaiting the opening of my all ages club tomorrow nite! Supertouch (NY) and Release (NJ) play, let's hope it goes smoothly! This will be the first scene-run club in almost two years. B-more lets make it happen! The Close (301) 385-2153. Jeff 1448 Battery Ave Baltimore MD 21230.

Bands: Many "alternative" bands in B-more but I am only going to give the hardcore bands the time, since they are the ones mostly shunned by the most of this trendy city:

GUT INSTINCT: 7" out soon! NYC style hardcore played quick and hard. Yo what's up Mike!?

EXHUMED: Slower, metalish hardcore, jsut starting out. Look for demo. Cool guyz!

KICKOFF: Haven't seen them yet. But heard they rock. Good local following from the north of B-more. Also look for demo soon!

RED DIE: Towson faves! demo out. Where the EP guyz? Sort of a damn I'm sick of this comparison. GI style punk!

IMAGES: LP Fall From Grace, out . See Max R'n'R for ad. IMAGES had a successful summer tour. Check 'em out Slim!

Finally KRACK, demo out. 12" vinyl out January 1, 1990, good local following with a very powerful sound.

If anyone needs info on any of the abocve contact me. I didn't have any addresses at this correspondence. Jeff Krack: 1448 Battery Ave./ Baltimore, MD 21230 (301) 385-2153.

Radio airplay: Cool local "progressive" station. Call WCUT (301) 830-2897. Best shows; Rod Misey's Pandora's Box and Dee Settars show. Hey! Dee! Call and ask for them!

Zines: We're had a real lack of "hardcore" publication. Maybe this will be the push someone needs and you know what I'll even help! There you have it! One last thing I would like to say is that I really think that B-more can make it this time as far as having a positive and productive scene. Let's get it going people without the usual bullshit barriers. I think one big problem with hardcore is racism. B-more has broken this barrier wherein we have no race problems at shows etc. (mind you there are still racists here. But they know better than to show themselves). Let's take this positive aspect and build on it. Thanx people. Jeff Shepard, Krack Possé.

Krack

Exhumed

O.K., this scene report is most likely an addition to Rosa's, but there's many things going on, beginning to take shape again in

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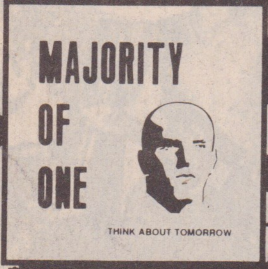
MAJORITY OF ONE
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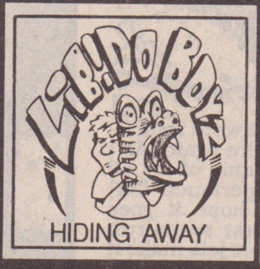
LIBIDO BOYZ
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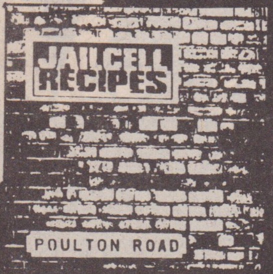
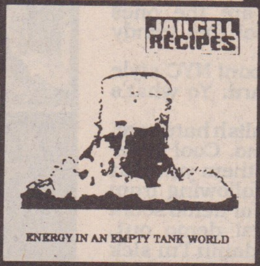

JAILCELL RECIPES
POULTON ROAD

FST006 - 4 song 7" EP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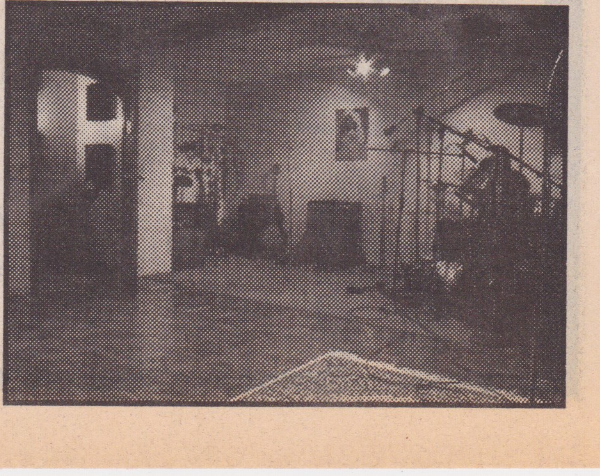


(718) 816-6384
S. I., N. Y.

N.Y. that could be elaborated upon. So, without meaning to dis a lot of others who make their own valid contributions, this report is written mostly with respect to the anarcho/punk scene.

This City is a place where there is both a lot of room for people to put their ideas into action, but also a place where it is very easy to get distracted, if not completely turned off, by a lot of the bullshit and problems that exist here.

For example, there is a somewhat sizeable, determined, squatter community on the Lower East Side/Alphabet City. And much is being accomplished in the way of taking charge of the pathetic housing situation and creating a healthy alternative. A little self-motivation goes a long way. Yet not just external battles with the city, with the rich who can determine situations as they see fit, but also internal conflicts within any particular squat greatly risk bringing a house down.

But the situation has changed much over the years. It is as if a chain has been broken, where it is becoming increasingly easier to destroy the squatting circuit. Just a few years ago, Eighth St. east of Tompkins Square, for example, was a virtual squatting stronghold, with a good five thriving houses alone on one stretch of block. Yet look at what has been allowed to suddenly "happen," as the influx of a "moneyed" class into the neighborhood grows: "suspicious" fires gobbling up all those nasty old buildings on what is Prime Park - view real estate. Last spring, fires consumed two more 8th St. houses, during which firefighters were given express orders to hold off and wait on extinguishing one of them. And children are being raised in some of these buildings. More victims of city developers' greedy schemes for the area. In April, at least four HUNDRED cops and task force riot police held a six-block radius siege, and broke into a still-occupied building, forcibly removing people as everyone's belongings were mercilessly chucked into dumpsters. What followed was a night long tug-of-war, our side producing documents verifying the soundness of the building's structure and a previously won permit to stay, and the the CITY side saying fine, you win, and then appearing later, after most protesters had left, with sudden permission to continue demolishing the building. A glorious victory for the landlords.

Now, there certainly are a number of fairly stable buildings ones around for several years, some of which have even won legal status. And new ones continue to be opened and worked on by very positive people. The fight does go on. But the roadblocks get heavy. There's the usual, needlessly self-destructive, internal bullshit: battles of egos, battles of conflicting ideas, visions, of what the squat exists for -- simple housing or something more political, encompassing more. And sometimes the presence of drugs just gets too much. Naturally, some people are going to have a rough time with drugs, but others are going to bring the whole building down with them, to the point where nothing is safe, and no one has energy left to care. It is a situation in the neighborhood fed on by landlords, by the City, who can easily turn it to their advantage.

Case in point: a huge, previously abandoned schoolhouse on E. 4th St., which for years was allowed to remain nothing more than a well-known crackhouse and shooting gallery. Then, only once a group of squatters move into the school, kick out all the junkies and dealers and proceed to turn the place into the AlphaBet City (ABC) Community Center, does the City take notice and send its puppet soldiers to do some dirty work.

The building was (and still is!) going to be a place which will cater to the needs that the city government refuses, or cannot manage, to attend to -- AIDS counseling, daycare for working parents, a Senior Citizen center, a place for bands to play. The most obscene thing about the whole affair, though, is that the school had been squatted for longer than thirty days, making eviction ILLEGAL without a hearing. Moreover, the Center had gained a "Cause to Show" order, that is, permission to remain in the building, till H.P.D. twisted things around and had it revoked.

The school was both inhabited and visited regularly by two groups, one being N.Y.D.A.C. (N.Y. Direct Action Correspondence, a fancy name for a group of punks and other oddities who want to make a change), and Tent City residents (a group of houseless individuals from nearby Tompkins Square Park). At 11 a.m., Oct. 26, police came to evict those inside the squat, as outside protesters began to gather. About twenty people sat on the front steps to prevent Police from battering down the door (which was already well-secured from within), so cops went to tearing down a section of the very wall of the place with a sledgehammer. Objects flew, and frightened police erected a quick plywood "roof" for themselves which was destroyed by fifty-pound bags of debris coming from the windows of the building. No one was hurt. Protesters were either arrested or pushed away from the building. After hours of negotiations relayed through a lawyer who specializes in, and donated his time to, squatters' cases, most people left were allowed to leave without charges. Many managed to sneak out the back. People were obviously still angry, though, and bonfires were set in intersections, and eggs and firecrackers thrown. And after midnight, around 200 riot police in full gear pushed the protesters towards the park, and a small riot ensued. And what a strange coincidence, that that night electricity was suddenly shut off in nearly all the squats in the area. The City is pulling some kind of crackdown, and in the face of a coming winter, it's pretty pathetic. Would they rather people "leech" off of their supposed programs, or remain "unsightly" and "annoying" on the streets and in subways?

Well, they must rather people stay on the streets, for those living in Tent City have been having a relatively quiet time recently. Things had gotten ugly in July when the Parks Dept. and Police were "following their orders" in demolishing tents and trashing the possessions of these people making their homes there. Supposedly there is a law stating that you can sleep in the park, but once you construct a shelter over yourself sleeping in the park, that's a serious crime. Hordes of people gathered in the streets that evening and broke through the barriers closing the park off for the destruction. One cop, confronted with the idea of how he'd react to having all that he'd had ruined, admitted: "Yes, I'd probably be upset too." Pity how dehumanized they become. Mercenaries in the Gentrification Crusade.

But often times fucked-up circumstances serve to pry eyes open yet again, and drive people together, for there followed a day-long re-construction/human barricade/bonfire party that helped in re-establishing both the tents themselves, and the existence of a fucked order of priorities that made them necessary in the first place. After the racially--motivated murder of a black teenager by a group of young white guys in Bensonhurst, over 8,000 people of all races stormed the Brooklyn Bridge in protest, closing it off to traffic for hours. It was another "Day of Outrage." In the streets, the demo turned into an ugly clash with Police, whose mere presence was unwise: an antagonism to a crowd furious at the lack of City attention to bias-related crimes. A later "Biko Lives" festival up in the South Bronx recollected the whole ugly incident, partly in the way of a song dedicated to the victim, 16-year-old Yusef Hawkins, by the False Prophets.

There now exists a N.Y.-based group called S.P.A.R.: Skins and Punks Against Racism. S.P.A.R. attempts both to educate people as to the true foundations of racist rhetoric and sentiments, as well as attempting to unite two groups of people who need to realize that they are not divided on this ground, and must work together for all. For stickers, T-shirts, patches, and info on A.R.A. activities across the country, write to S.P.A.R.: c/o A. Smith, P.O. Box 1595, Cathedral Station, N.Y.C. 10025.

There are other efforts being made in the city to take problems into our own hands. A number of people run a sort of outdoor soup kitchen, cooking up pots of vegan food for those who are hungry—vegan because that is a matter of high importance to those involved. As of now, there are only two, sometimes three, days a week on which food is served—generally Wed. and Sun. at 6 p.m. in Tompkins—but as the cold season approaches, the situation will become all the more critical. It's no picnic living on the streets in winter, and there's no reason anyone, housed or not, should have to struggle

HOLY BIBLE
THE PARTY

Slaughter

P: Ed Rieker

for something as basic as food, but nothing changes, obviously, unless you deal with it yourself. Moreover, it makes things a lot better if taking meals is something of a picnic, and not just some bottom-of-the-bucket last resort.

Supplies are gotten either from health food store connections or donations. It's much more difficult to get food donated from stores here than on the West Coast, for example, so we resort to individual contributions. For instance, we'll be raffling off $1,000 of free, amazing, tattoo work by local tat artist Shotsy Gorman, to be split among ten winners. That should be incentive. Money raised by tickets goes to the Food Fund. Anyone out of the N.Y. area wishing to participate, write to the FOOD NOT BOMBS address which will follow later.

In addition, there was a "Feed the Needy, Not the Greedy" Benefit Show recently for the same purpose, held in the backyard of a Womyn's Biker Club. Regular "Squat or Rot" support bands like S.F.A. and PUBLIC NUISANCE (who didn't make it before the police break-up of the show on noise complaints) played, as did YUPPICIDE from Brooklyn.

It's especially worth noting the sudden resurgence of new, active bands in the city, playing varying styles of music, writing basically socially, politically, conscious lyrics. DIABOLIX, who play fairly melodic punk, made their debut at the benefit, as did INSURGENCE. INSURGENCE play fast, political, punk fronted by two singers (they are also one of the few bands here to count a female among its musicians). Look out for an INSURGENCE track on an upcoming Peaceville/International compilation, also featuring Oi Polloi. You can write to INSURGENCE c/o the N.Y.D.A.C, PO Box which follows.

SLAUGHTER is another new band, and includes one ex-, and two current members of NAUSEA, and the ex-guitarist from RAW DEAL. They are another two-vocalist band who play powerful music, at times with a grungy or metallic edge to it. They played the last A.L.F.S.G. benefit at the Pyramid Club, along with PUBLIC NUISANCE, and MISERY from Minneapolis more A.L.F. shows are planned, complete with literature, videos, and vegan food). SLAUGHTER was just in the studio recording two songs for a compilation to be put out by the Minneapolis-based zine/label "Profane-Existence." For info on SLAUGHTER, or their demo, or to get in touch with "Squat or Rot" for bookings, etc., write in c/o Ralphy or Neil: PO Box 20012, Tompkins Square Station, N.Y.C. 10009.

For the most part, shows here have been running on a not-for-profit basis, mainly self-operated benefits and in-house squat shows, free evening gigs in the bandshell in the Park, put together by "Squat or Rot" productions. They're generally a great time for all, except for those times when no one gives a fuck about anybody else dancing besides themselves. Often times Squat shows run into trouble from a lack of consideration for community residents. Hey, if you want to break bottles or tag up, do it where it counts, go to some yuppie condo or corporate office building; or do it another day than the show, so no one suffers bad consequences.

Now that it is autumn, shows are beginning to take place with a little more frequency, and will hopefully bring people together after a summer that saw everyone pretty much scattered in different directions. There now will be weekly shows at the Lismar Lounge, put on through Ralph of "Squat or Rot," "Terribly Trashy Tuesdays." This means that there is now a constant place at which local and out-of-town bands can play, and while it is not run on a donation basis, the door price is to be kept down to three dollars.

We also now have an alternative radio show going, where you can hear all your favorite punk, grungecore, and even oi as well. Ralphy Boy broadcasts his "Smell the Coffee" show on WBAI, 99.5 FM, alternate Mondays, from 3:30-6 a.m. And what shall you be hearing over the airwaves in months to come? Well, "Squat or Rot" productions is starting a record label, and their first release—set for before the New Year—is a . N.Y. bands: the RADICTS, REZISTURZ, S.F.A., PUBLIC NUISANCE, and NAUSEA. First pressing will come inside a newspaper filled with literature and artwork by each band. Any interested distributors, please write Ralph or Neil at the "Squat or Rot" PO Box.

S.F.A. is working on an upcoming album, and PUBLIC NUISANCE has a song set for the "Profane Existence" comp. Our boys The RADICTS' split LP with the PRESS is out now on Oi! Records the fifth volume of the "Punks 'n' Skins" comps. Both bands played a recent record release party. Anyone interested in the 12", in T-shirts, in bookings, etc., contact the RADICTS at: PO Box 20115, Tompkins Square Station, N.Y.C. 10009. WINTER, a band from L.I. whose music is an intense cross-mixture of Amebix and Celtic Frost, have their demo tape out. Write to them at: PO Box 455, Woodmere, N.Y. 11598.

Then there's NAUSEA, who are probably one of the oldest still-surviving, still-taken-seriously, bands in N.Y. They've been in the studio mostly, concentrating only on entirely new material, harsher, more intense stuff, for an upcoming 12" to be (finally) released next year. They've got a more powerful sound now from both vocalists and their new drummer. There are plans for a European tour to follow the album, being put together by the same womyn who booked ones for the False Prophets and Missing Foundation. Meanwhile, look for more immediate releases on MRR's upcoming "Do It Yourself" (or something to that effect) LP; on the "Profane Existence" comp; and on the "Combined Effort/Vermiform" 7" with LIFE'S BLOOD, BORN AGAINST, and ABSOLUTION. NAUSEA also has a PO Box that serves as a communication network for anyone with ideas to share. Write: PO Box 20114, Tompkins Square Station. N.Y.C. 10009.

Insurgence

In addition to what is being done musically, one of the most promising things to happen is the re-opening of an @ bookstore in the city, "Sabotage," on St. Marks Pl. between First Av. and Av. A. The store fills a long-open void, that of a meeting place, a common ground, where people can come and plan and work together. It serves as a focus. The last bookstore -- the "@ Switchboard" -- had fallen into a pathetic shambles: a crash pad/drug house where very little was accomplished. We are determined to keep this one from sinking, and indeed, many people who were turned off from the Switchboard are now putting a lot of energy into making "Sabotage" a vital place. A collective was formed who deal with the financial and managing ends of the store. Anyone who wishes volunteers time to work the desk. The store is stocked with books and zines on all kinds of @-related subjects, from squatting in Berlin, to "WW III" comix, to Bakunin; with pins and stickers, hand-screened T-shirts and squatter-made jewelry. Videos are shown weekly, and a bulletin board keeps everyone abreast of current events. Anyone with literature, zines they'd like distributed, from the world over, please send to "Sabotage," 96 St. Marks Pl, N.Y.C. 10009.

N.Y.D.A.C. now holds their meetings on Friday afternoons at the bookstore. Each meeting is basically a sort of direct action network, where actions, demos, hunt sabs and the like are planned. N.Y.D.A.C. works on distributing literature, and a zine is currently in progress. Anarchist bands are being sought both for interviews, and also to take part in N.Y.D.A.C.'s "Punx for Punx" record distribution service. So, if you have anything on vinyl, any info you'd like to relay, or anything to contribute to the zine, contact N.Y.D.A.C.: PO Box 365, Canal St. Station, N.Y.C. 10013. You can also reach both INSURGENCE and FOOD NOT BOMBS at that address.

Back at the bookstore, a meeting is to be held to decide if there is going to be a "1990 Regional @ Gathering" held in N.Y.C. There's obviously an incredible amount of work and responsibility involved in such an undertaking, and it must be made clear now if there are enough people willing to make the commitment, and find the necessary spaces and resources. To the best of my knowledge, there isn't to be any one gathering this year. Several N. American cities are supposedly organizing Regionals (which means both that the brunt of handling the conference is shared by more than one location, but also that the gatherings run the risk of losing impact, or momentum, in the split), till a non-U.S./Canadian city is ready for one. Mexico City has already made an offer for 1991.

And if the Conference does come to N.Y., they'll be coming to a place where external control is pressing in closer, tighter. Police are ordered to now enforce laws against panhandling, or lying down in the subways, against "unauthorized commercial activities" or "amplified devices"—subject to arrest and/or fine. There, that should take care of the true evils of our society. Not to mention that there's yet another fare increase, to $1.25 per subway/bus ride. It's getting so that some people can't even afford to go to work, All are encouraged to jump turnstiles whenever practical. There are laws standing against musicians and peddlers on the street as well, protecting the wealthy, obliterating the uniqueness of the city. Messengers without ID can be searched in this, the current Fanatic's Sham war on Drugs. Meanwhile, drug kingpins remain untouchable; so are the corners on which their wares are sold, which are more than obvious to police. A cop never seems to be around when you're in trouble, but they are always there to tell you you can't sit quietly on a stoop. Whose fault is this? Are they here to serve or limit?

And as plans continue to roll in those nuke warheads to the harbor at S.I., and as you can be arrested for exercizing your rights to free speech and protest, and as (if techniques introduced and commended in W. Hartford, CT, spread) even a passive demonstrator can be handled by police using new "Pain Compliance" methods (Heil!), it becomes even more critical that we hold to what we know is important. At least now there is some small resurgence of drive, or direction, here to help; and so now we have all got to recognize each person's different level, degree, of contribution in this, or it will all fall apart.

Yeah, I've gone on enough. Take care and have fun as well, or nothing's much worth it. Much thanx to Mike Dirtbag for writing about the whole 4th St. episode. Anyone wishing to correspond, write me in c/o: PO Box 20114, Tompkins Square Station, N.Y.C. 10009. Thanx, Andrea.

BOSTON

ACSDC
BEANS

Never become a sports fan. It'll break your heart. I've got this unfortunate affliction that I'm a New England Patriots' fan and they just lost to the worst team in their leaque. Oh, this is a scene report? Well, guess I'd better start writing about music, then. Actually, judging by the number of Red Sox and Bruins' paraphenalia that you see the people wearing at the hardcore gigs, these days, it might not be a bad idea to include progress reports about the local teams as well. Quite a cry from when Kevin Seconds used to sing "I hate sports"!

As I write this, I've just gotten word that SLAPSHOT have broken up, for unspecified reasons. They'll be playing one more show in December. Bassist Jamie is moving to Los Angeles, but I don't think that's what prompted the breakup. Speaking of breakups FULL STRIDE, who were also known as NPD, have also broken up. Guitarist Jeff is now playing full-time in THE BRUISERS, who have released a 7" EP on Patriot Records, which also released as you may recall, the STARS AND STRIPES album. Stars and Stripes have put together a live lineup, with 3 people from Slapshot and 2 from the Bruisers and have a show coming up a few weeks after I write this.

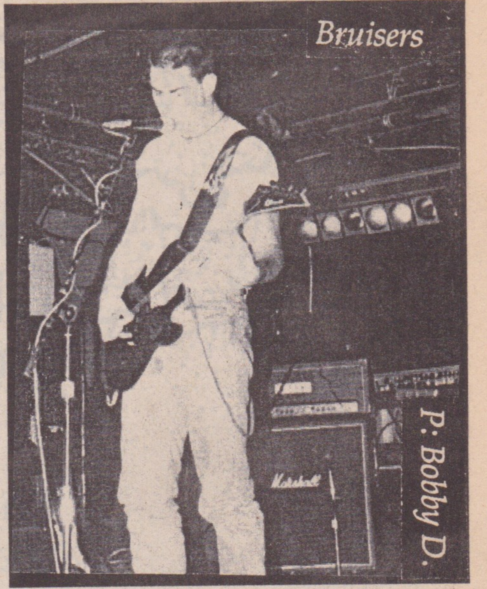
Some of the newer bands have been busy on the recording front. SUCKERPUNCH have released a demo tape, with a definite NY vein. INTENT TO INJURE have a 7" EP coming out shortly on the same Seattle label that released the Brotherhood EP. EYE FOR AN EYE and CROSSFACE will both be recording demos this fall. Guitarist Jon Regan, responsible for most of the Boston hardcore shows these days, has left Crossface. He also plans to release a Boston hardcore compilation (either a double 7" or a 12" LP) early next year. BACKBONE out of Worcester, have released a demo themselves and have also tightened up considerably as a live unit. Looks like some hot bands are really starbng to emerge around here.

CABAL released a split album with the ANGRY KIDS (who broke up in early '88) not too long ago and it's a hot album. Rusty from Cabal recently opened a small record store in Boston that seems to have the same sort of environment the planned MRR record store is striving for. JONES VERY have signed with Hawker Records and have an album due out by the time you read this. SLAUGHTERSHACK with ex-DYS guitarist Andy Strachan have unleashed their second demo and it's a riveting punk-influenced/metallic powerhouse. SAM BLACK CHURCH are on hiatus while their guitarist, Ben, goes to medical school in West Virginia(!). SEKA just sent me their second demo and it's a highspeed scorcher, with a definite Motorhead influence. Oh, yeah, Sam Black Church also just recorded another demo as well.

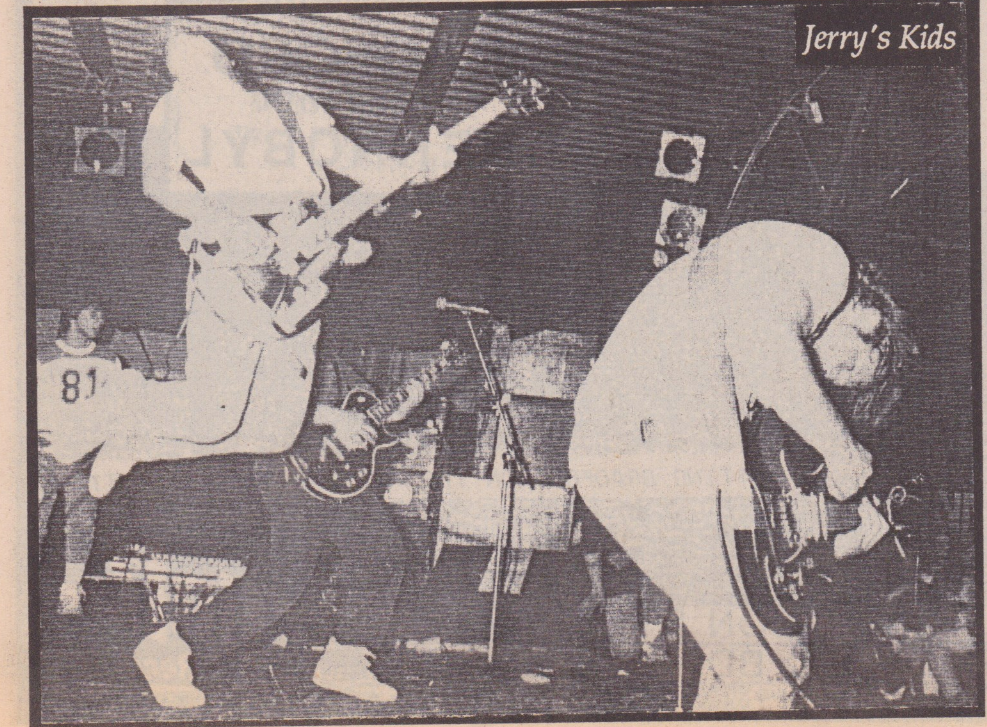
Germany's Crucial Response Records have released a 7" EP by IMPACT UNIT recorded in 1983. Impact Unit featured featured DYS guitarist Ross Luongo, vocalist Dickie Barrett (later in Bosstones) and bassist Sam who went on to be in Feeding Frenzy.

Bumped into Kurt from SIEGE the other day. He's jamming with some people and looking to get another band going. He also is trying to track down the master of the Siege demo so someone in Europe can put it out. (There is a bootleg of it out).

STRAW DOGS have just released a 7" EP on the Gawdawful label, run by Doug from HULLABALLOO, who also have their second album out now on Toxic Shock. And if that isn't enough, Sox, from the Straw Dogs, and their roadie Adam are going to reissue The FU's "My America" album, which I'm sure all the loyal MRR staffers remember quite well!


Bruisers

P: Bobby D.


Jerry's Kids

Taang finally got some new records out the new JERRY'S KIDS album, Kill Kill Kill, and the Hard-Ons' Love Is A Battlefield of Broken Hearts. And that DYS Wolfpack collection is promised for this fall, as well.

And, finally, the new Suburban Voice is almost done, and will probably be out by the time you read this. Mailorder for this issue is being handled by New Beginning Records 'cause it's going to have a 7" EP by HAYWIRE and LEFT INSANE, so bug them for info, at 3935 E. Broadway, #159/ Long Beach, CA 90303. Or bug me if you must at the address I give at the end of the column. Also, looks like I'll be doing the band thing, once again, with Steve (ex-NPD, too), tentatively called FAITH MACHINE.

Mike Gitter is alive and well and working in NYC as the managing editor of Metal Mania. No foolin'!

Some addresses of interest- Patriot Records: 19 Center St./ Provincetown, MA 026571; Suckerpunch: c/o Kevin B./ 20 Butler Road/ Hingham, MA 020431; Backbone: Aaron Bedard/ 5 Hale St./ Worcester, MA 01604; Intent To Injure: Josh/ 15 Evergreen St. N./ Dartmouth, MA 027471; Crucial Response Records: Peter Hoeren/ Kaisersfeld 68/ Oberhausen 1/ WESTGERMANY; Gawdawful Records: PO Box 1331/ Cambridge, MA 02238; Taang: POB 51/ Auburndale, MA 02166; Slaughtershack: PO Box 38/ Allston, MA 021341; Cabal: PO Box 2095/ Quincy, MA 02269. That's it. Bye for now...
Al Quint/ PO Box 1605/ Lynn, MA 01903

WISCONSIN

Hi everybody! Mark Hillstrom here again. I'll give you the rundown of the happenings I know of from across Wisconsin.

First off from Manitowoc, WISCONSINTRATION CAMP are still together but haven't played out in a while. As for my band, the SMART BOYS, we played to about 25 people in Dave's garage the day that we were supposed to open for Shudder to Think, yet

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another show that got canceled on us. We are recording our self-financed debut 7" EP over Christmas, out on my label, Erosion Records, so keep an eye open for it!

From Green Bay, COVENT GARDEN released their 3-song 7" EP out on Truant Records. It costs $3 and you can get one from the address at the end of this report. HELLHOUND has a new bassist, and they have an 8-song demo out on Ragman Records from Green Bay, which also released the Welcome to Green Bay comp. tape. I don't have any idea what's going on with ROSARY, BLUDGEON or OCTOPUS HAREM, but I guess Terry and Paul from the ZINGERS are forming a new band, right, Terry! As for the legendary DEPO PROVERA, they are releasing a 4-song 7", but I heard that their guitarist moved to Minneapolis, so...

Down in Milwaukee, CLEVELAND BOUND DEATH SENTENCE are trying to get their debut LP out on Walkthrufyre Records. DIE KREUZEN have been on tour for the past few months, and I think that their 12", Gone Away, is possibly their best yet. SODOMY LAW'S album is finally out. From what I know, they broke up over a year ago. DEMISE are still together and playing out. SLOW CHILDREN went into the studio to record a 7" but the project fell through and the band broke up; Troy Nelson, their guitarist/singer is forming a new band in Madison.

As for Madison bands, INSPECTOR 12 still have their debut 7" available, as well as CRUEL, who's 7" has done well. They are $3.50 and $2.50 respectively. IMMINENT ATTACK played their first show with their new singer about a month ago. You can still get their 7" EP from the address at the end.

In LaCrosse, CONCRETE JELLO have sold out of their second demo, and a new band from LaCrosse called VARIOUS POSITIONS are working on getting some shows.

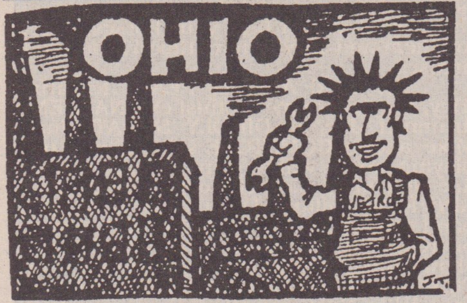
I have no idea what's going on down in Kenosha or up in Medford so I hope someone will get in contact with me as soon as possible from both communities, and from any band that I missed.

As for REBEL WALTZ, they are working on getting their debut LP out on Permanent records out of Milwaukee, best of luck to them. They probably have some of their tapes ($3) and their "Jack" single left.

As for all Wisconsin bands, if you're reading this, Erosion Records is putting out a complete Wisconsin compilation with any and all bands who contribute, ranging from psych to speed whether the recording is garage, live or studio — it doesn't matter; the comp. is there to give the needed exposure to all Wisconsin bands. Get in touch as soon as possible for the comp., future scene reports and upcoming shows. Thanks.

Die Kreuzen

Erosion Records c/o Mark Hillstrom/ 2134 S. 12/ Manitowoc, WI 54220... The Smart Boys/ 2134 S. 12/ Manitowoc, WI 54220/ (414) 684-7404... Die Kreuzen/ PO Box 92181/ MILW. WI 53705... Cruel/ 206 Glen Hollow Rd./ Madison, WI 53202... Imminent Attack/ 108 S. Broom St./ Madison, WI 53703... Covent Garden/ 1206 Michaline Dr./ Greenbay, WI 54304... Ragman Records/ 1015 Wentworth/ Green Bay, WI 54304... C.B.D.S./ 1579 N. Farwell/ Apt. 207/ MILW., WI 53202... I-12/ 504 Crestview Dr./ Madison, WI 53716... Concrete Jello/ 1218 1/2 Park Ave. South/ LaCrosse, WI 54601... Rebel Waltz/ 1844 Weilano Apt. 5/ Appleton, WI 54914



Greetings from Ohio, namely Kent, with a bit of Cleveland and minute traces of Akron.

First up on the list we have MANNEQUIN ODD. M.O. has been playing out much in Kent and is working on a full- length tape due out sometime in November. You can write to them about that at 206 S. Mantua #1/ Kent, OH 44240. Someone called MANNEQUIN ODD a steam roller with teeth. You can decide for yourself. It is rumored that they will tour soon and spread their social disease throughout America.

Kent's other up-and-coming band, the BURNING LESBIANS, has had a few line- up changes but are sounding as mind blowing, acid-nightmarish as ever. Both MANNEQUIN ODD and the BURNING LESBIANS played at a benefit for the May 4th Memorial Task Force hoping to raise enough money independently to erect a memorial for the students who were gunned down on May 4th, 1970, at Kent State by the National Guard murder squads. It is hard to believe that neither the state nor the university has put any effort at all into the memorial project.

Another Kent band, 2 WIDE 4 LIPPS, has put out a great 7" independently. It has five loud, good songs on it. Use the address for MANNEQUIN ODD to inquire about owning your own copy.

KNIFEDANCE, from Cleveland, has just released a 12" LP, but I couldn't contact them to get any information. The record is in area record stores.

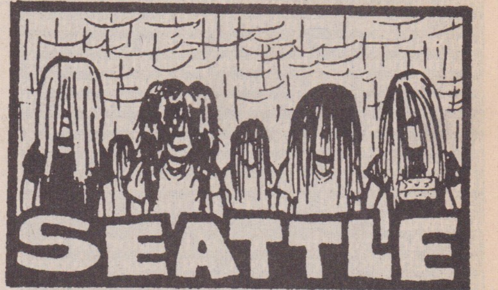
The HIGH PLAINS DRIFTERS have been hibernating the past couple of months. It is time for them to show themselves again. Congrats go to Jerry Ramone and his new bride.

HYPER AS HELL, the fastest thing in Kent on 10 legs, has been set by the wayside because Bush's war on drugs sent one of them to jail.

Come one, come all for the return of the legendary FREE COFFEE to Kent. (By the way if you haven't noticed, Kent appears to have a "scene" again, but you never know until it's gone.) FREE COFFEE, the only discocore band ever to play in these parts, will open for the San Fran. band Primus in late October. In caffeine we trust...

VINYLBACK, a jazz-redneck blues band with VU leanings, will also be releasing a tape within the next month called The Red Album. To garner information write to Bill Lundgren at 112 1/2 Portage/ Kent, OH 44240. The tape will feature their inspirational tunes "All I Ever Wanna Do is Screw," "I Need a Fix" and "Fuck You Bob."

Mannequin Odd



Hi, Paula Milkbone here. It's time once again for another spiritually enlightening scene report. Ron and I decided it would be more efficient to switch off writing every month, so here goes my first frail attempt. If it sucks give me a break, we all have to start somewhere (...God, some people are so critical..)

To begin with, as most of you probably know on October 28th "the Flag Act of 1989" became law. Anyone convicted of violating the statute may be sentenced to one year in prison and fined as much as 1,000 smackcroos. Sounds a bit steep for desecrating a big ugly piece of synthetic fabric if you ask this kid.

The new law reads as follows: "Whoever knowingly mutilates, defaces, physically defiles, burns, maintains on the floor or ground, or tramples upon any flag of the United States shall ..." blah, blah, blah, basically be subjected to the ridiculously fascist afore mentioned consequenses.

Anyhow, the point of all this is that on Oct. 28th at midnight a group of 200 people made up of an interesting mish mash of anarchists, commies, Vietnam veterans, hippie types, young and old, from all different racial, religious, and economic backgrounds convened in front of a post office on Seattle's Capitol Hill to ceremoniously and civily disobediently -- burn cloth. (May my old English teachers commit suicide at that run on sentence.)

The demo was organized by Vietnam Veterans Against the War. Thankfully NOT by the R.C.P. or some such little non-sensical trolls (you can burn the stars and stripes, but lay one hand on my hammer and sickle...).

The whole shabang started off well. The two V.V.A.T.W. spokespeople gave brief speeches as somewhere in the neighborhood of four U.S., one McDonald's, and about 200 little paper and toothpick flags were barbequed. At one point the flag atop the post office was set ablaze and as it hung at half mast, we all sang (or screamed rather) the "Star Spangled Banner" intermingled with chants of "Burn Baby, Burn."

Then the skinheads (will this surprise anyone?) showed up and the shit flew. Their bald calvalry of goons charged over to a group

of us trying to light old glory (the fucking thing was flame retardent, wouldn't you know) snatched it from us, patriotically stating that, "You're not going to burn my flag!" Good going Mykel Board, you've just given the skinheads a new slogan. They were so pathetic I was expecting to hear violins but instead I saw stars as people started mindlessly flailing and I was sucker punched a few times. The skins probably decided that violence wasn't the answer because there were about ten of them to our two hundred and they were pushed halfway down the block and told to go home.

What resulted was they stuck around for an hours worth of arguing and shouting that would have made Morton Downey proud. I won't even recite their moronic reasoning- I'm sure you've heard it all before, if very least from your president.

To make matters worse, as we all dispersed into the street jamming up traffic on Broadway, a "posse" of nifty gang wanna-be guys and gals showed up arguing any side so long as a physical confrontation would come of it. My good friend and Milkbone comrade Ian was hit over the head with a beer bottle and numerous others were popped, punched, and shoved and a store front window was broken in this little race riot that topped off our evening. The cops (those dickenses) sagely stayed away and drank coffee for the near two hours this shit went down, probably under the assumption that we would all just kill each other and they could come clean up afterwards.

Anyway, the moral of the story is that our rights to free speech, our bodies, decent housing etc. are being rather rudely disposed of and such direct action is necessary. By all means, make your own choice but leave a little room for others to make and exercise theirs. The government has mortgaged your future so quit letting them rape your mind. We don't need borders, folks, and all this militant nationalism is one of the key defining factors of fascism. C'mon, get a life.

All right you fucking punk rockers, I know you've heard enough of my dime store politico rhetoric so on to bands and such.

To start with, in my opinion Seattle's scene is thriving. In the vein of cool local bands BONE CELLAR have played a few shows and they are a rockin' grungy grinding foursome. They described their sound as "straight edge (please don't be dumb enough to believe everything you read) easy listening." By the time this is printed they should have a tape available for your consumption, so if you'd like their tape, to book them or just chat with some real swell folks write to Dawn and Dave/ 303 So. Brandon/ Seattle, WA. 98108.

Model Citizens P: Vince

Some more new bands to pop up have been GAS HUFFER, one of the niftyist, groovinist bands this side of the Rockies containing ex-U-MEN members and the old singer for Walla Walla's long since departed THE HOLY GHOST PEOPLE. Also, fun ,funky, rockabilly-core SUGAR, SUGAR has played here and there. I wish I had more info. on these two but just hold your horses, watch for them and maybe next time I'll have addresses.

The band ASPIRIN FEAST featuring (Hey, they made me do this) ex-ANATHEMA drummer Joe, ex-DIDDLY SQUAT singer Mike, and ex-COMATOSE singer Jim -- now playing bass -- will be going through a slight line-up change as their soon to be ex-ASPIRIN FEAST guitarist Doug will be leaving the band to form one with me! They will however be replacing him and continuing to play shows and hopefully record something soon. Pig Champion from POISON IDEA says they sound like Septic Death if that's any help. They play some nice fast straight forward hardcore. For booking or whatever write Jim at 1017 E. Harrison #104/ Seattle, WA. 98102 or call (206) 329-9932.

A new band POINT OF HONOR has supposedly formed with ex-MODEL CITIZEN member(s)? But MODEL CITIZEN didn't break up after all, they're still playing and they have their old drummer back. They still have a demo Acres Of Concrete, for sale available for $3.00 ppd. to MODEL CITIZEN c/o Brian Watkins/ 3306 N.E. 11th/ Renton, WA 98056.

Oh, here's a tidbit that may be of interest to all you ACCUSED fans. Seems Blaine's back in the band. LAST GASP has played a few shows. They are Seattle's newest "hatecore" band with songs about beer and killing old people. Hmmmm -- For Booking or info. write or call Ajax at 1711 Bellevue Ave. #4/ Seattle, WA 98122/ (206) 324-2654. They're also planning on going to the studio soon.

A member of Spokane's BETTER OFF is now going to play with REFUSE. FIRST STEP has broken up and a group called EXTREMETIES has formed out of the ashes.

CHRIST ON A CRUTCH just stepped out of the studio with a couple of ragin' new songs that will be on both a Hippycore and a MRR comp. Definitely keep an eye on this band, they're God-like... For booking or whatever write or call Nate PO Box 20236/ Seattle,WA. 98102 / (206) 726-9613. By the time this is printed they will have probably completed a mini west coast tour with SUBVERT. Some really good news is that one of my favorite bands, the TREE PEOPLE, consisting mostly of ex-State of Confusion members, has recently moved to the area from Boise, ID. They've slowed down from S.O.C.'s old HC style to a more melodic but very powerful sound. They're an extremely fun band live and they have a 15 song demo and a three song 7" to contribute to the vinyl world available through SUB POP. Grab this one while you can.

The goof-core band CHEESE WEENIES FROM HELL have also relocated here from my home town, the Tri-cities, and they have a demo available for $2 to Mike 1820 Davison/ Richland, WA. 99352 They're going through some line-up changes right now. Also, rumor has it that Memphis' Pazuzu will be making residence here soon. Looking forward to that soon.

RESOLUTION is gearing up to play a few shows, another offspring from BROTHERHOOD members.

ZINES: OPEN HAND #3 should be out soon and #2 is still available for $.75 ppd. to Ron PO Box 20224/ Seattle, WA 98102. Also the DERELICTS are putting out a zine called ASSHOLES UNITED. They're address is 1823 Nagle Pl. #G/ Seattle, WA 98102. Hopefully our MILKBONE Genezine #3 will be out soon and #2 is still available for $.75 ppd. PO Box 20236/ Seattle, WA 98102.

LABLES: Ron and Kiersten's label OVERKILL RECORDS seems to be going strong and we at MILKBONE possibly still have plans to do a TAKE CHARGE 7". Also, mine and Doug's label WHIPPED will be releasing either a DIDDLY SQUAT LP or an S.O.C. 7" both of previously unrecorded material by these late great bands some time in Jan.

Else where in WA -- GENERAL CONCERN from Longview have put out a 7" on JUST FOR FUN RECORDS. JFF's address is PO Box 2352/ Seattle, WA 92632. I think they sound a lot like Desecration. Only 500 pressed, get this one kiddies!

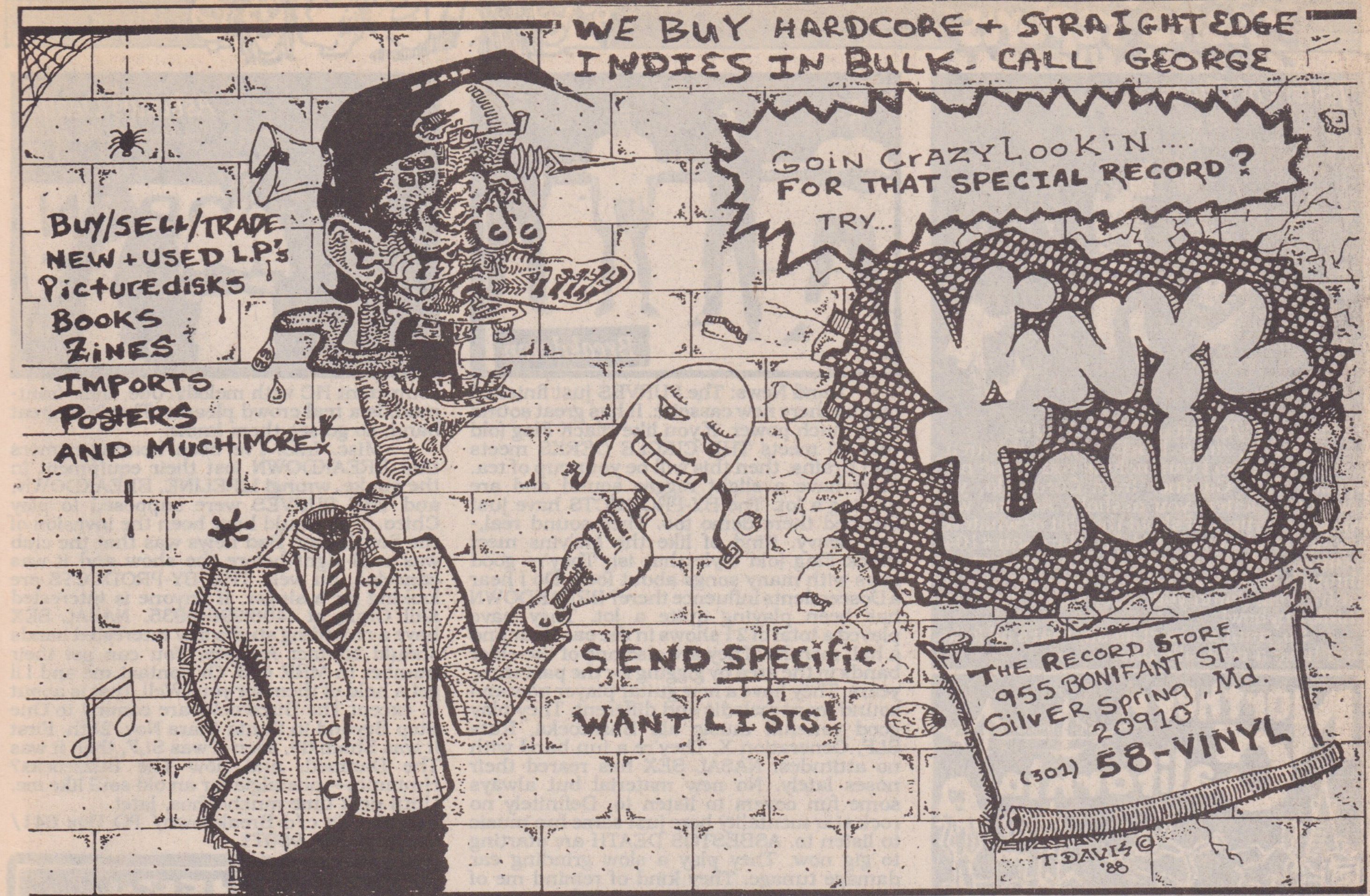
Moses Lake's rockin' MORAL CRUX have been kind of quiet for awhile since they're tour. In Spokane you have the fun, jumpin' band, TAKE CHARGE, who have a demo available for, I believe, $3 to TAKE CHARGE c/o Jim Speaker W./ 1618 Clarke/ Spokane, WA 99201. For booking call Jim at (509) 838-5844. It's my understanding that T.F.L. from that area are also still together but I havn't heard anything from them in a while. Give me a call guys if you want a show up here.

NARROW VIEW from the Tri-Cities have been playing a lot in they're town and up in Seattle. They're kind of like what would happen if Led Zeppelin met Dag Nasty in a bar. They're planning to record a 7" in the near future on their own label. I think you can call Stuart for booking at (509) 943-8553.

By the way, VAMPIRE LEZBOS, once from Spokane, haved moved to Maine and I'm glad! Unfortunately, ANIMAL CLINIC, Yakima's only redeeming bit of exsistence, broke up a ways back, and I know the old singer is living somewhere up here or in Olympia now.

There are still lots of all age shows going on so for booking around the state. Call me (Paula) at (206) 329-9932 Or Ron (206) 325-4417 in Seattle, Spokane/Dave (509) 624-ARTS, Tri-Cities/Stuart (509) 943-8553, Bellingham/Bill (206) 733-2434 and

Christ on a Crutch P: Vince



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Jesters of Chaos

Ellensburgh/Carrie (509) 925-1912.

Bands, zines, labels around the area - - write to me so I can include you in the next report. Skip Gardner from Coronado, you owe me a letter, you asshole. Anyone who wants to write and shoot the shit or whatever my home address is 1017 E. Harrison #104/ Seattle, WA 98102 or you can contact me through Milkbone. So was this o.k., was it? Huh? Well, damn you, I don't care what you think anyhow!

So, until we meet again, that's all folks, and have a very silly day.

Northern
California

Greetings from the South Bay areal Summer is finally over and fall is finally upon The most important issue here is that the South Bay came out fine from the quake. Santa Cruz, Watsonville, Hollister (Hello Gabe of Feedback Fanzine, hope you came out o.k.), and Los Gatos all received major damage. Enough of quake news, the media really blew it out of perportion.

Club News: The Soho Club in Cupertino will not be having live music anymore. This is no great lost because they usually book awful music. Marsugi's seems to be the most aggresive when it comes to booking alternatiue music. Rands should really check this place out. The club is small, only 125 cap. but they work with you to get you a show. Think about this, this is a good stop ouer from S.F. or the East Bay. The booker is Tom Morales, a real nice guy who is honest and willing to give bands a try. The club is over 21, but crowds are great. The Cactus Club sometimes books good shows, but you have to wade through 80% of the crap before you can get to the cream. A new club will be opening across from The Cactus Club and Marsugi's. It will be mainly be for large touring bands of the alternative scene. Last but not at all least, S.B.Y.E. or South Bay Youth Entertainment. This has formed in the dire need for all-age in this area. The first show will be Dec. 30th. It will be a tightly run group responsible for giving bands a shot and also helping touring bands get more exposure in San Jose. This will really be an alternative to the age resticted venues that populate San Jose. This will be a non-violent, caring, fun oriented place that people will be able to enjoy themselves without macho attitudes and free from restrictions that exist at other types of venues. This is all that I can disclose at the moment because I'm not sure of my status will be within this orginization. There will be more updates as things become more clear to me.

Breakdown

Band News: The PURVES just finished mixing there new cassette. It has great sound with much power. If you like BlacK Flag (old that is) meets THE CIRCLE OERKS meets Bad Brains, then this will be your cup of tea. They have a slight reggae sound and are playing a lot. The BY-PRODUCTS have just finished there demo too. They sound real,- real heavy. Kind of like the Melvins meet Black Flag (old style that is), They're good guys with many songs about food. Do I hear a Descendents influence there? BREAKDOWN has been playing quite a lot. They have played a total of 2 I shows in the past four and a half months. They are also one of the older bands in the area by gigging for the past three years. They have a new guitar player now and sound more melodic and different. They play good tunefull music ala Buzzcocks, Ruts SLF, Generation X. They're a fun band with no attitudes. NASAL SEX has reared their noses lately. No new material but always some fun covers to listen to. Definitely no rock star mentality here just some fun music to listen to. ASBESTOS DEATH are starting to gig now. They play a slow grinding ear damage tunage. They kind of remind me of Metallica meets The Melvins. A definite young band to watch out for. But hey guys, next time you play, stick around to get payed as well as watching the other bands. DISCREPENCY are a thrashcore band who play some tight, fast music. They remind me of Verbal Abuse meets DRI. They do a cool cover of "Ace of Spades". PTL who haue been gaining popularity are selling their demo faster than you can say PREACHERS THAT LIE. A youthful band that has a great attitude for the scene in the South Bay. NO USE FOR A NAME are another older band surviving from the early Gilman days. They seem to be real popular with the reviews of their material. They played Marsugi's but I missed them. Sorry guys, next time I promise. LIFELINE is the oldest of the Punk/HC bands in the South Bay. They seem to know everyone and play everywhere. They also seem to play all the big shows in the Bay Area. They play real

Asbestos Death

competent HC with melody. Joe, their frontman, is a real crowd pleaser. They're a great band, so go see them know!

Misc. Info: I've been hearing rumors that BREAKDOWN lost their equipment in the quake, wrong! LIFELINE, BREAKDOWN, and THE PURVES were supposed to play Chico. This would have been the invasion of the South Bay. Bad news was that the club was sold right before the show and it was canceled, oh well. THE BY-PRODUCTS are looking for a singer. If anyone is interested £all Craig at (408)995-9935. NASAL SEX have a recording studio any interested bands should contact Andrew. You can get their number in MRR #75. Or contact me and I'll get a hold of them for you. Well, that is about it, except The Buzzcocks are coming to One Step Beyond in Santa Clara Nov. 28th. First it was Sham 69, then it was SLF, then it was The Damned, and now The Buzzcocks? Hmmmm— nostalgia for an old soul like me. Until next time muchochos, late!

Ken Helwig c/o Breakdown/ PO Box 641/
Saratoga, CA 95071

Southern
California
JK
'85

At one of our punk picnics in Tustin we met a guy named Anthony of a group cellled "Radical Farries". He came with flyers for a gay pride march happening in Santa Ana. He asked for our support because in the early days if you supported womens right you'd be called a pussy, if you supported black's rights

By-Products P: Terri Clerdenin

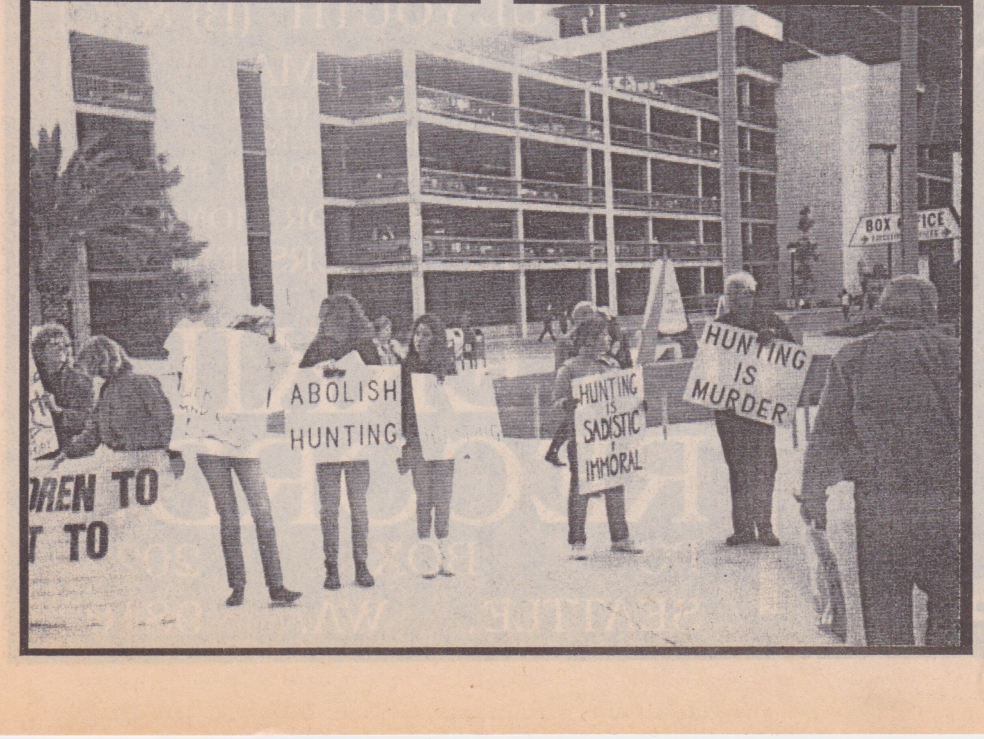
you'd be called a nigger lover, and nowadays if you support gay rights you're called a faggot. There were all different sorts of people at the march/festival: young, old, straight, gay, feminist... We got there really early and just talked with people.. There were already thousands of people there. We were with some anarchist and peace punks, and the march began. We were second to last on a very long parade route. Along the sides of the parade route were some Christians holding up signs saying "Gays will burn in hell" and "God made Adam and Eve not Adam and Steve". They yelled to us and we yelled back to them, blaspheming all that they hold dear in their holy little hearts. My sign read "Anti Sexism, Anti Homophobia, Anti Religion, etc...." I couldn't believe there were so many people cheering for us there.

As we marched on there was a big circle on our left side filled with Christians and gay activist engaging in arguments and shouting matches, so we decided to skip the rest of the march, break off and see what was happening. About 100 people from both sides were yelling at each other. People who opposed the march in the first place (Fundamentalist Christians) vs. the gay activists. The heat of anger exploded and emotions were raging, very understandably. How would you feel if someone tried to take away your rights? Angry? Emotional? Just as the gays were. Members of the Radical Fairies ripped the Christians signs from their hands and trampled all over them. One of the marchers who tried to burn an American flag was stopped. A pig who got all swelled up with his patriotism as he grabbed the flag away tucked it safely and got ready to go with whoever dared defy his authority. I turned and saw someone nearly trampled by a police horse. There were about 100 police with night sticks who began to hit people for no reason . Pat from Faction of Mercy was smached to the ground and arrested for absolutely no reason at all. A few punks from Santa Ana were also clubbed by cops. We were shocked the police came in such force with no warning. We were chased about a mile back to where the Festival/carnival deal was going on. As we exited the park to try and get our friends out from jail, we saw more police cars and even an ambulance heading to the scene. We went and made some calls to the police station to get our friends out. Everyone was released that evening. One of the Radical Fairies had a black eye and Pat was slightly scraped and very sore. At the police station he was harassed because of his green hair and red lip stick. There were also undercover police who posed as gay activists at the march . One of which Pat saw at the police station working with his fellow buddies. We must be very careful! Very few can be trusted! They see us as a threat to their regime. What a depressing yet successful night. The following day the papers were covered with distorted versions of what occurred, most blaming the outbreak of violence on militant gay groups. A couple weeks later we put put a demo at the McDonalds in Hollywood. Only about 25 activists came. We used to get 75 to 80 people. I suppose as time goes by people change a lot. Some in bad ways, and some in good. It doesn't really matter how many people come to demo but since our numbers were so small we got a lct of shit from passerbys. A couple of street kids came up and started yelling at us. One racist crip girl was threatening an activist commenting "I should kick your ass, white bitch" I explained to these crip/cholo girls that we were there to protest the animals and the rainforest destruction and hunger caused by meat production. They all had bad attitudes and stayed just to give us shit. We need more support. People seem to fade away and burn out and begin to eat meat again. For those who wish to help, here are 2 important addresses: Faction Of Mercy/ PO Box 7101/ Fullerton CA 92634 and United Anarchist Front/ PO Box 11036/ Whittier CA 90603. Please write— we do more than just put out demos. A few weeks ago another picnic: happened at Pine Tree Park in Tustin. About 40 to 50 people came. What we usually do at picnics is share music, food, literature, talk and horse around.

Onto the music scene. There's a band called HOLOCAUST from San Pedro. They sing against the system, nuclear war, etc. Yes, they are all spikey soapheads. Peter the guitarist does an English style fanzine called Filthy Fucking Punks. The zine has an interview with Rudimentary Peni. For a copy of their demo tape, write to HOLOCAUST/ 4611 2nd St/ Lawndale, CA 90260. Another band, GARBLECRAT, from Long Beach have their second demo tape out. Their lyrics deal with vivisection, war, violence, etc. The funniest thing with them is when we put their stickers on Skrewdriver records and moved the shitload of em to the Black Music section while Tammy tried to steal a Vice Squad record, sorry no cigar. It's really sick to see record stores carrying Skrewdriver. They are spreading their racism and hatred. We signed a petition and gave it to the manager. I doubt he cared at all. Anyway write to GARBLECRAT for their cassette at PO Box 8620/ Long Beach, CA 90808.

As for gigs, I got a call from Rain, who put on a homeless benefit gig in Huntington Beach. He said the last gig was terrible because a lot of people brought alcohol into the hall, people snuck in (to a benefit concert. . .what the hell?), cigarette burns in the carpet (fucking bastards)... It makes you wonder, doesn't it? Luckily he got his deposit back. I haven't seen too any gigs lately, most shows have age limits and are overpriced. Let's put our words into action and bring back what was. Let's give respect to one another and educate the unaware; some people have never heard of any of this. Things can be changed if we stay strong and committed. If you want info on actions and ideas or how to start your own fanzine, write to MEDIA CHILDREN/ PO Box 6188/ Fullerton CA 92634. (send 1 stamp).

Here are some contact addresses. Animal Freedom Fighters Assoc iation/ PO Box 5520/ Santa Monica, CA 90405. They do street theater and demos). W.W.M.U./ PO Box 2246/ Anaheim CA 90814. They help fanzines and bands, also put out shows, mucic union for reggae, metal, punk, etc~). Now here is the list of local fanzines. Most of these fanzines are political and have topics on wars, animal liberation, band interviews, reviews, etc. Bullocks Fanzine/ PO Box 4213/ Orange, CA 92613... G.I.A.A. Fanzine/ 1901 7th St/ Long Beach, CA 90813... Dropkick Fanzine/ 11565 Downey Ave #3/ Downey CA 90241... Anti Establishment Fanzine/ 315 S. Walnut/ Placentia CA 92670... Outraged Fanzine/ 18721 Stare St/ Northridge, CA 91324... System Opposed Fanzine/ PO Box 1857/ Tustin, CA 92680... Dead Letter Fanzine/ 7146 Remmet Ave #120/ Canoga Park, CA 91303... Time To Unite Fanzine/ PO Box 6188/ Fullerton CA 92634... Feed Your Head Fanzine/ PO Box 7101/ Fullerton CA 92634. Zine writers spend a lot of time and money, so please send them some stamps when you write to them. Feel free to send them some info. Well, this is about it. Thanks for taking your time to read this. Take care and have a nice day. By Media Children.



PEACE PUNKS FOR GAY RIGHTS

NIHILISTICS

BAD... DIRTY... HATE

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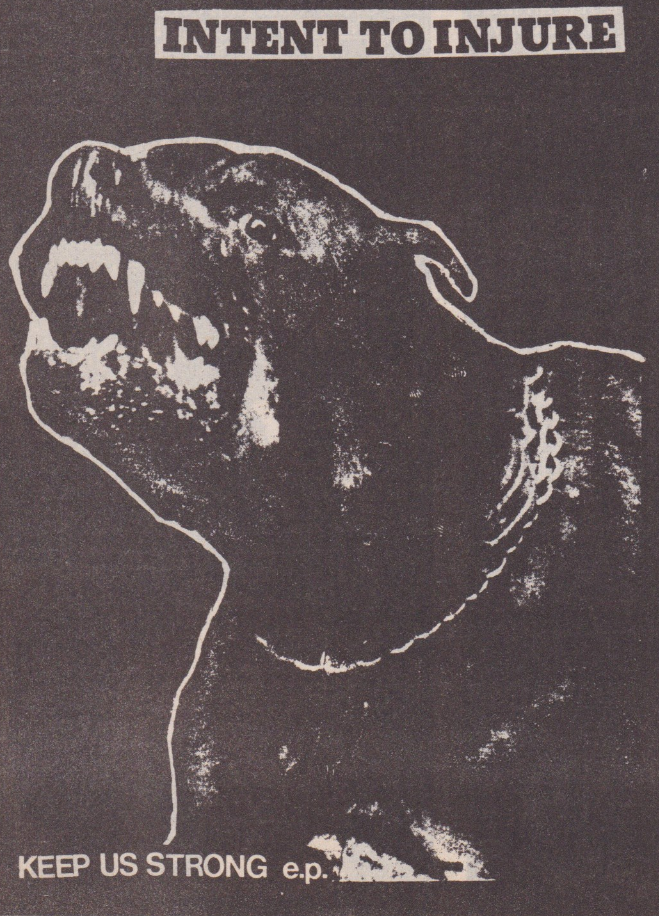

STUFF WE HAVE

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REFUSE	(B) & (C)
HATEFUL YOUTH	(B) & (C)
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RADIO ARTICLES

THE WHAT NOISE!? SHOW

What noise, you may ask? Well, there's lots of noise every Friday here in Vancouver Canada! We're only broadcast on cable. But that's easy to get! Just split off your TV cable and put it on yer radio and there ya go!! It's located on 94 on da FM dial. Anyway we want people to send us their latest release 'cuz we're really into exposing new bands (address below). The show is 6 hours long. It starts every Friday at midnight and reaches the depths of 6 in the morning. We play mainly hardcore/ punk/ speedcore/ speed metal or anything that is socially/ politically aware. So why not at least write us and let us know what you're up to? To anyone that does send us their release, in return we'll send you a taping of the show in which it appears. Fair or what? Ok so write: Andy Grotesque c/o What Noise!? 2120 Rupert St., Vancouver, BC, U5M 3S6, Canada.

FRIDAYZ
MIDNITE – 6AM
on
CJIV
FM 93.9

RADIO 100

AUF WIDERHÖREN !

We are a local radio station in Berlin. We reach the whole city of Berlin with its over four million inhabitants.

My task is to inform about punk, street and the so-called "independent" music. It belongs to our corporate identity to inform as comprehensive as possible, and we are in front of that in Germany. I'm doing record reviews, giving concert information, band interviews, background information and features of special labels on bands, like a guide through *our* music. It is impossible for us to buy all that stuff that is needed to fill at least six hours per week with that kind of music.

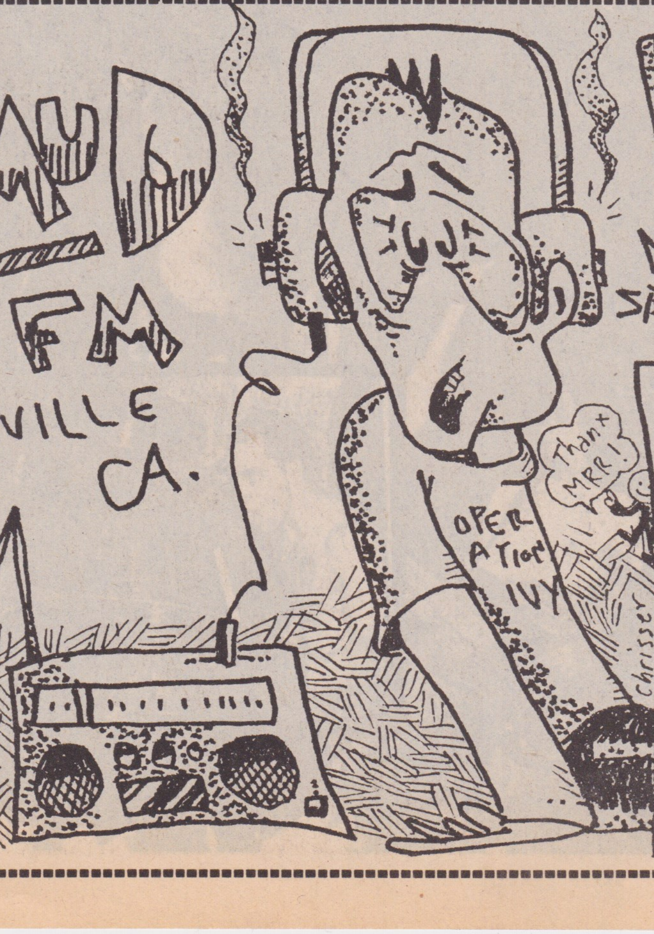
We need records, tapes, background information -- promotional material in general. Please help to keep this thing alive.

I thank you in anticipation for understanding.

In expectation of good cooperation,

Harry Klußmann c/o Konrad Korn / Glogauerstraße 23 / 1000 Berlin 36

KMUD
91.1 FM
GARBERVILLE CA.



WILD IN THE STREETS!

SATURDAYS 3-5 pm

Up here in Northern California, we have our own little (very) radio station out of Garberville in Southern Humboldt County: KMud, a community-run and supported project. My name is Chrisser and my show is "Wild in the Streets". I co-host it with Lawrence Livermore. We feature new and old punk, ska, and alternative currents. We're trying to give the hippies around here a taste of underground music!

We'll accept all musical donations – thanx!

To get a cassette, send 2 bucks to:
"Wild in the Streets" c/o
KMud
PO Box 137
REDWAY, Ca
95440

SACRED HATE

For SACRED HATE, Youngstown, Ohio is homebase, a place to put on shows, 'kick out the jams' and spread the 'word. Thanks to them and a few other bands, hardcore helped revive an area that had fallen into musical complacency. SACRED HATE played the music and brought in the bands that helped create a type of hardcore renaissance, a place to be, new people to meet, and shit to do. For a lot of people, SACRED HATE led to the destruction of days that seemed too much longer than twenty four hours.

SACRED HATE formed in it s beginning stages about October of 1986: it took them about 6 months to finalize the band and begin in earnest with their present day line-up. After suffering some initial setbacks (having all of their equipment stolen) and minor financial difficulties, they managed to start playing out regularly. A year after their inception in January of 88 the band released its first full length LP entitled Shades of Grey on their self-made Domesticide Records. There are about 150 copies left for anyone who is interested. ($6 as advertised in this issue) Since the release of Shades of Grey , SACRED HATE has been touring the midwest sporadically and taking care of business at home. Taking care of business means working and saving up money for another LP. This one which is as of yet untitled should be out in the summertime.

Musically speaking, SACRED HATE is a strange bag. They come at you in a 100 decibel string lurchin blurr that makes your head swivel, this is a band that prides itself on speed and innovative breaks. Speed reminiscent of DRI/Bad Brains, stuff that teeters on the edge of self implosion. The music is upfront and to the point tight. There's a velocity of notes in this stuff that pours out in musical violence. Pure and simple these guys drink the mother milk of hardcore to its fullest extent. Their breaks and intros are often twisting noise and metal wanderings that act as psychotic primers for the`body of their music. Sacred Hate manages to make a lot of music for a four piece. They're a mixture of melodic speed grunge. You go figure.

The band is: Bryn Zellers on drums, the anchor. Ron Gordon on bass providing the blackened bottom end punch, Danny Bandzak on maniacal gutbustin' vocals and the human monolith of man, Marshall and cheap guitar Rick Balog, by far the scariest thing I've ever seen plug in and turn up.

Written by Dave Budge

MRR: Well you guys already have a record out Shades of Grey on your own label Domesticide records, what's the story on that?

Danny: Initially Domesticide records was going to be ran by aquaintances in Chicago but no one got off their ass to get it underway.

Bryn: Nope so we said we're taking over.

Rick: Yeah so we just decided to do everything ourselves, they wouldn't even get back in touch so that we could put their address on our record

MRR: Was it a problem then doin your own label?

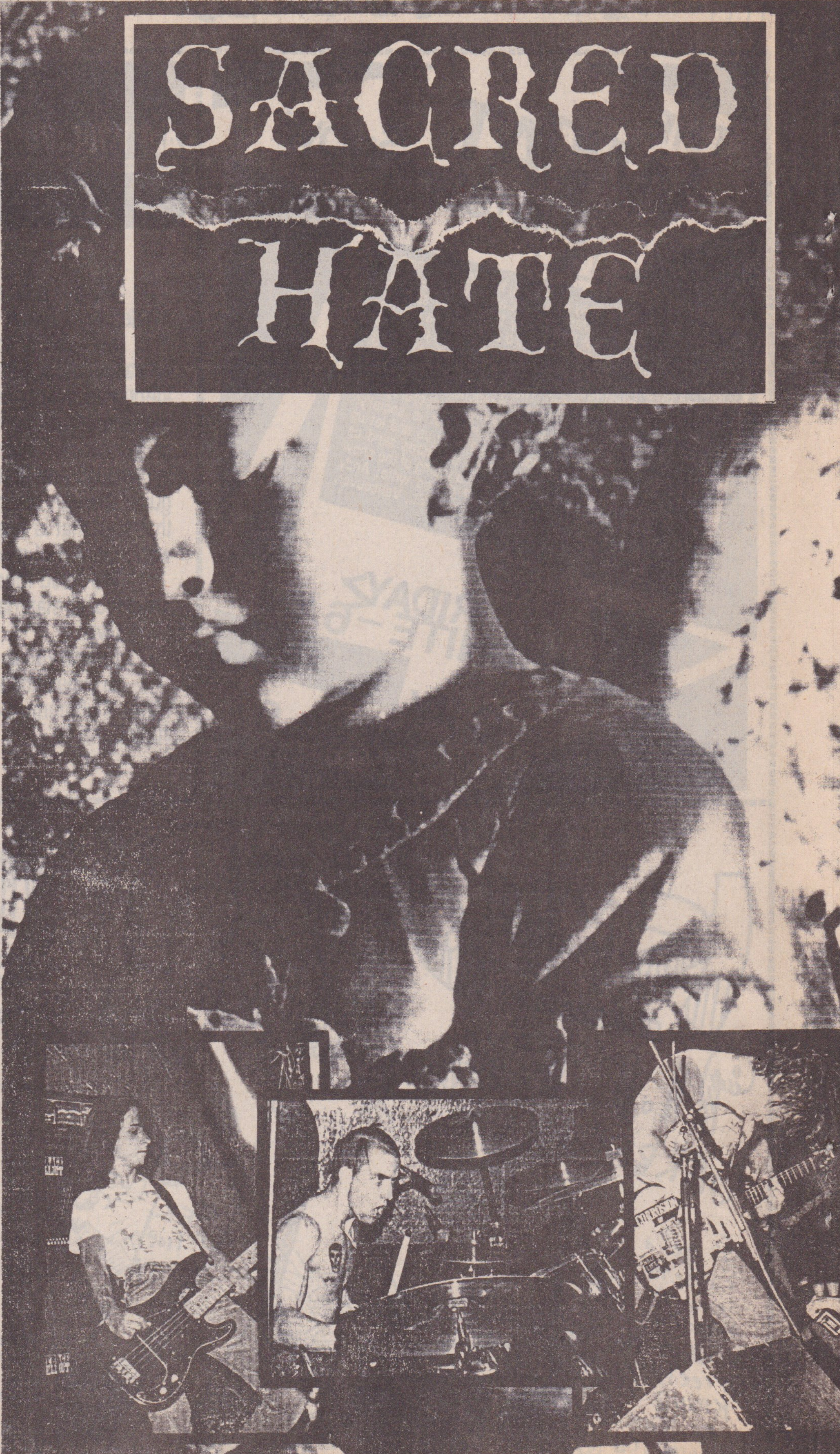
Rick: It hasn't been that bad, we've just had to deal with the hassles of getting and dealing with distributors.

MRR: Before you put your record out you had had all of your equipment stolen. What affect did this have on the band?

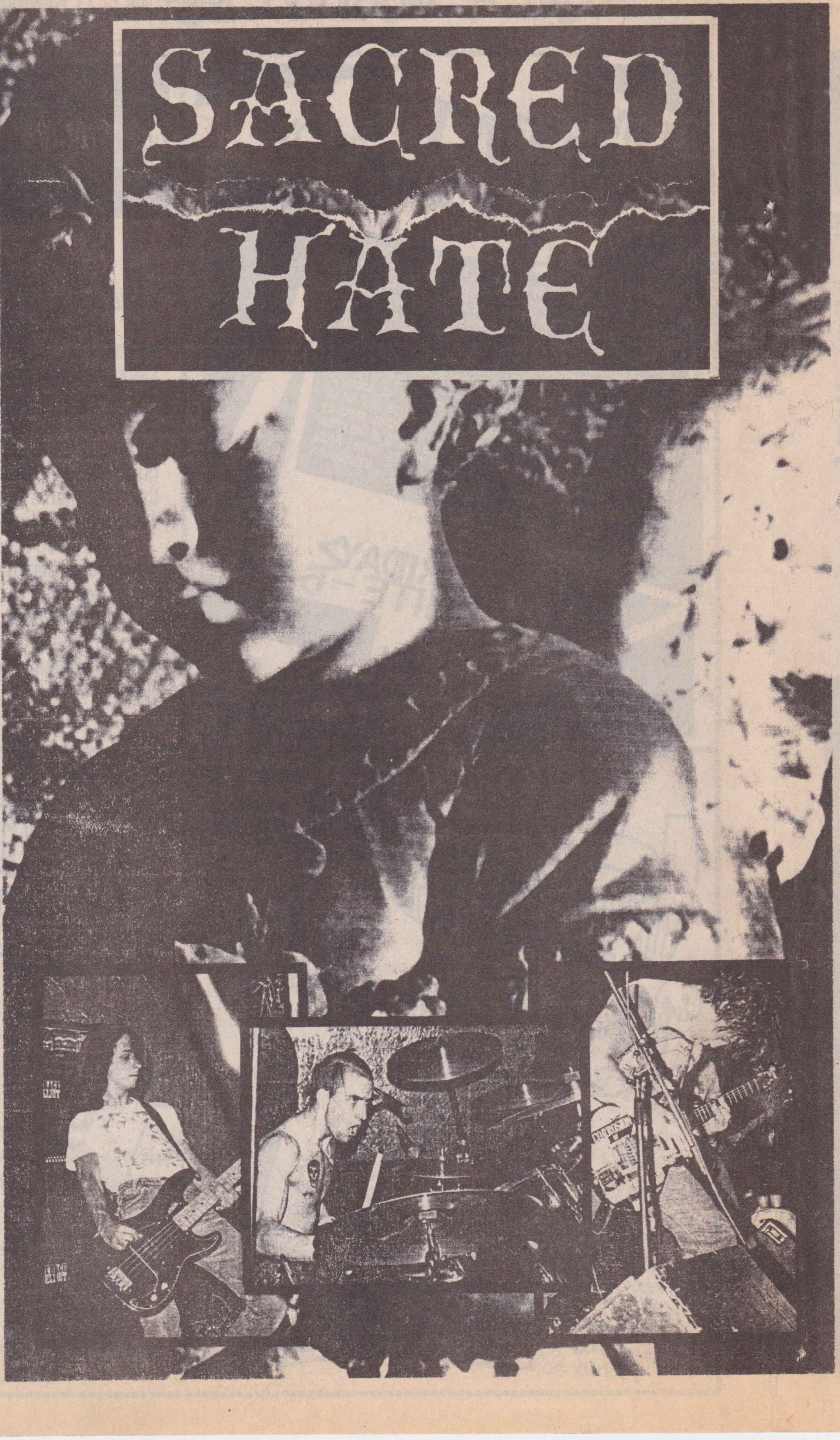
Bryn: That was a while back. We were together for a few months and we were about to play our first show when it happened. Things were obviously put on hold for a while and everyones spirits were a little low.

Danny: I guess some good things became of it, like getting much better equipment but we had no insurance so it took quite a while to come up with the money..Although I'm still using a PA that sounds like an AM radio.

MRR: But now you're ready to go back in the



SACRED HATE



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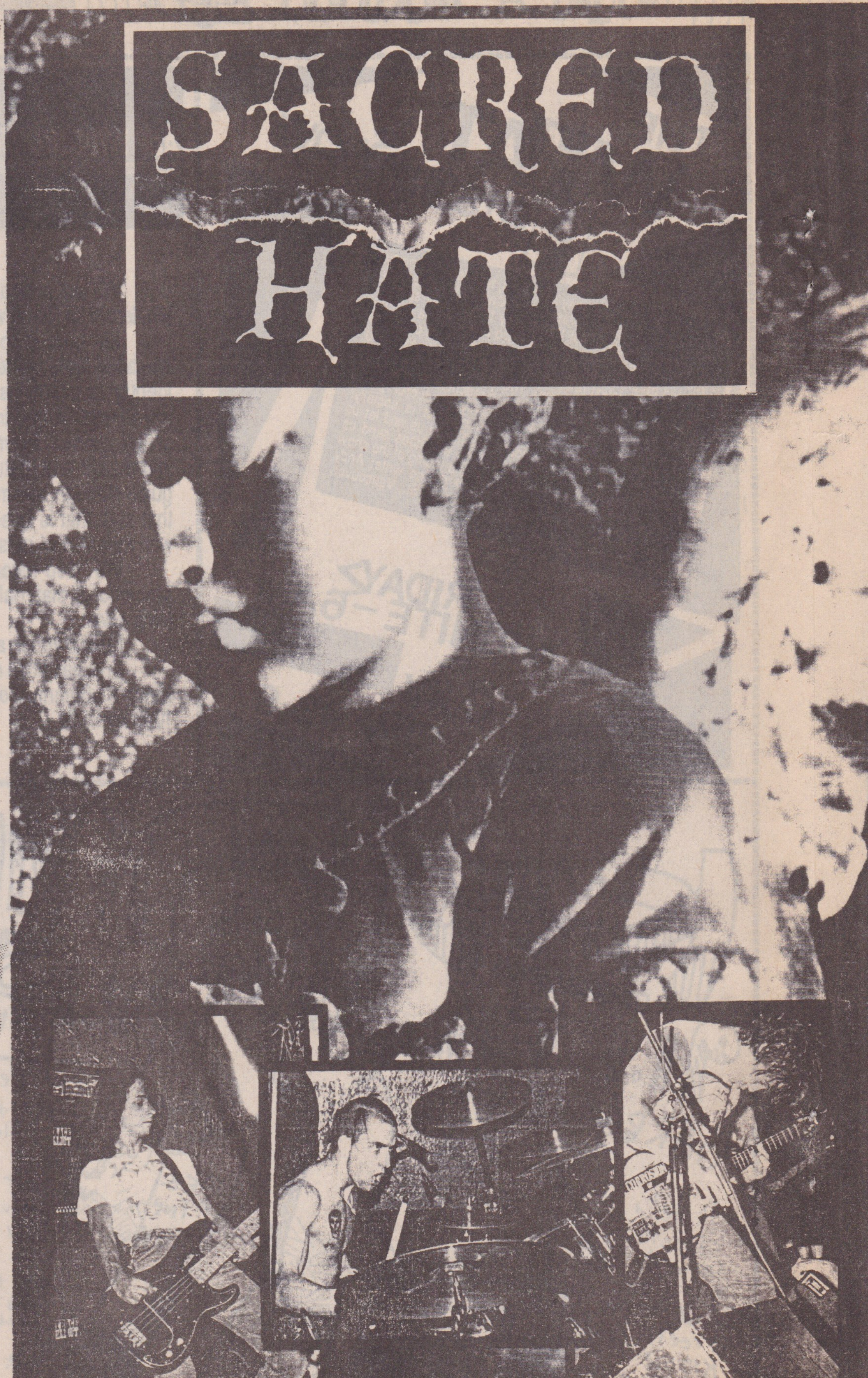

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Danny: We're hoping this one w
good as the first one was suppose
Rick: The first one was filled with a lo
stuff that we wrote about five yea
MRR: Who does the songwriting?
Bryn: We all do.
Rick: I do; Bryn does
Danny: And I just started writing mu
new album, I didn't write any of the
the first album .
Rick: And Ron doesn't write anyt
cause he says no one will like it.
Danny: Naw, he wrote the music to
Bryn: Yeah everybody puts in th
everybody works on a song.
MRR: How do you feel about hard
it been cheapened by metal a
bands. Has it been stepped on?
Danny: I think a lot of it has. Some o
great but a lot of it is just people c
MRR: Is it still happening?
Bryn: It's been stepped on but there
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Danny: I think the dividing lines h
now become more distinct. Ban
major labels and so on, you can t
Bryn: Yeah, it all comes out in the
MRR: This doesn't pay the bills, wh
do for money?
Rick: I renovate houses
Danny: I just quit my job after 5
getting fucked over, so I guess I'm lo
another master.
Bryn: I'm trying to open my own
business, but I'll keep painting hous
Ron: Nothing
Rick: I smoke pot for god once in
MRR: How are you doing with settin
tour?
Rick: Horrible til now. I hooked u
good man who is doing all he can
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who won't fuck you over.
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MRR: You've been touring through
west right?
Danny: Weekend binges mostly
now..working on a tour east of the
August.
Rick: Yeah, we have about
booked for now.
MRR: Where have you been?
All: Chicago, New York, Buffalo
Indianapolis, Dayton, Columbu
land, Pittsburgh, Wisconsin, Toledo
MRR: Playing with some people c
Danny: MDC, COC, Fugazi
Rick: Die Kruezen, Bomb, Tragic
Broken Bones, etc.
MRR: How do you feel about
around, not just the scenes but abo
ya know, like Home of the Brave

studio and record a new record?
Bryn: Yeah I'm looking forward to it.
Rick: It'll be fun, we're hoping it comes out a little bit better than the first one was production wise.
Danny: We're hoping this one will be as good as the first one was supposed to be.
Rick: The first one was filled with a lot of older stuff that we wrote about five years ago.
MRR: Who does the songwriting?
Bryn: We all do.
Rick: I do; Bryn does
Danny: And I just started writing music for this new album, I didn't write any of the music for the first album .
Rick: And Ron doesn't write anything because he says no one will like it.
Danny: Naw, he wrote the music to our jam.
Bryn: Yeah everybody puts in their part, everybody works on a song.
MRR: How do you feel about hardcore, has it been cheapened by metal and noise bands. Has it been stepped on?
Danny: I think a lot of it has. Some of it's really great but a lot of it is just people cashing in.
MRR: Is it still happening?
Bryn: It's been stepped on but there are a lot of people who are still true to it.
Danny: I think the dividing lines have right now become more distinct. Bands get on major labels and so on, you can tell.
Bryn: Yeah, it all comes out in the wash.
MRR: This doesn't pay the bills, what do you do for money?
Rick: I renovate houses
Danny: I just quit my job after 5 years of getting fucked over, so I guess I'm looking for another master.
Bryn: I'm trying to open my own printing business, but I'll keep painting houses til then.
Ron: Nothing
Rick: I smoke pot for god once in a while.
MRR: How are you doing with setting up your tour?
Rick: Horrible til now. I hooked up with a good man who is doing all he can for us.
Danny: It's real hard trying to find people who won't fuck you over.
Bryn: That's just it, there's a lot of money hungry people getting involved in the scene leeching off the bands.
Rick: They're booking good shows but they want all the money.
Bryn: And we're not talking about us getting rich here, we're talking about getting gas and food. We usually don't get that because these dickheads put on shit ass shows.
Rick: Most of them aren't too good; there's a handful of good ones.
Bryn: The people who are good about it seem to be the ones who had some contact with the scene before they started booking shows, but there's a lot of people who've heard you could easily put on these bands cause they all want to play but they got no regard for the music or the ideals and they're leeching off of the scene.
Rick: Then there's the ones that just book awful shows. They don't make shit and neither do the bands.
Bryn: Yeah but you gotta give 'em credit for trying.
MRR: You've been touring through the Midwest right?
Danny: Weekend binges mostly but Rick's now..working on a tour east of the rockies for August.
Rick: Yeah, we have about ten cities booked for now.
MRR: Where have you been?
All: Chicago, New York, Buffalo, Detroit, Indianapolis, Dayton, Columbus, Cleveland, Pittsburgh, Wisconsin, Toledo.
MRR: Playing with some people of name?
Danny: MDC, COC, Fugazi
Rick: Die Kruezen, Bomb, Tragic Mullato, Broken Bones, etc.
MRR: How do you feel about travelling around, not just the scenes but about places ya know, like Home of the Brave and all?

Rick: I enjoy it because it's something to do, you get to see parts of the country, that's the best part.
Bryn: Yeah some of it's depressing, but it's also pretty depressing here (Youngstown).
MRR: What about the whole idea that a lot of that industrial no man's land stuff breeds a tradition of wierdness? There have been some pretty strange bands from the Midwest.
Danny: Definately Youngstown breeds a strange brew.
Rick: And surrounding areas too.
Bryn: Youngstown is odd but Sharon PA is odder. Sharon is where our new practice space is.
Danny: Sharon was once voted the most culturally unaware city in the U.S.. And although Youngstown is depressed it seems that mostly it's the suburban kids that come to shows. Either the city kids remain unaware or they can't afford the $3 cover.
Bryn: They don't realize that it relates to them instead of the people out there for a fashion show.
MRR: Does this have a bearing on your music?
Rick: I'd say no because I'd feel like hell no matter where I lived and it would come out in my music even if I lived in Peru.
MRR: What about musical tastes, you guys are all in line musically?
Bryn: I hate music.
Rick: Yeah we all like all kinds of music although I can't listen to country and western.
Danny: I can appreciate anything. I would never say I listen to only one sort of music. It would embarrass me.
MRR: How do you guys feel about the Right Wing of the hardcore scene, skinheads, straightedge, etc.?

Danny: Well, I think that any of the above are fine as long as no one's forcing it on the people who disagree. If you feel a certain way about a subject and want to group together with people having the same ideals that's fine, but when it comes to beating people up just because they're different than you then you're creating a problem.
Bryn: Yeah y'know straightedgers too. Straightedge used to be a decent thing when the old bands were promoting it; 7 Seconds, Minor Threat, etc.
Rick: But now many of them are turning it into a prejudice.
Bryn: Now it's a real fascist oriented thing. If you're not straightedge you're looked down upon or even fucked with. What the fuck is that?
Rick: That's retarded, I don't fuck with no one. Any fascist view or any view someone's trying to force on you is wrong, we don't force no views on nobody.
Bryn: We don't preach we're just making observations...
Danny: And exposing some alternatives.
MRR: So when is the new record going to be out?
Bryn: It's really too early to say.
MRR: It is of yet untitled?
Bryn: Yeah no title yet. Hopefully it will be out in the fall. We're looking for another label to help us out.
Rick: Any label, not because we didn't enjoy doing the work to get the first one out, but we all do a lot of other things. All of us go to college except for Ron, and he don't like doing things like that so it was kind of a hassle.
Danny: Yeah, and all of the advertising costs and everything else comes out of our pockets which are fed by our jobs which don't pay too well.
Bryn: It's milking us down—we're being bled to death.
MRR: So the first record didn't do so well?
Bryn: It's doing better than we thought just because it's out.
Danny: We printed 1,000 copies and there are about 50 left so that's not so bad.
MRR: So it has sold?
Bryn: We got some pretty good distribution as far as where it went, now as far as them dealing with us it hasn't been so great.
Danny: Caroline Records is one that has been real good to us though.
Bryn: Yeah Caroline has been right upfront with us. They sold out quick and sent us our money right back.
Danny: And we didn't have to keep writing to them. They got in touch with us initially which is pretty impressive.
Rick: Most of the time you have to deal with companies who are selling large quantities of records. They don't give a shit about who we are or what we have. That's one reason why we wouldn't mind getting on a label.
Danny: Right now we're virtually unknown and many distributors couldn't care less about helping out.
Rick: Besides, we're from Youngstown. There have been no other bands that came before us to open up connections. We have no pull—we don't really know any promoters, or labels—we don't even have any big clubs in Youngstown. But we do have hope..I think.
Danny: One thing that we'd like to add is that the recording of the first record came out significantly slower during pressing so any of you out there who bought the Shades of Grey LP and have a turntable with pitch control, you might want to speed it up a little to hear it at its actual speed. And that's no lie I must say.
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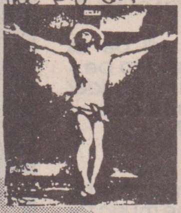

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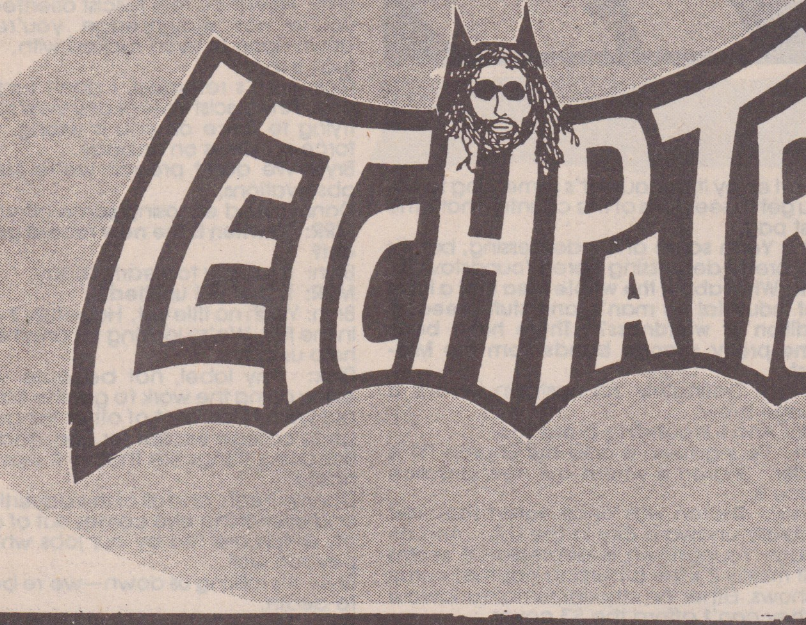

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BAD RELIGION NO CONTROL

SEEIN▽RED

The next few pages feature an interview with SEEIN' RED. They are a relatively new band, but since all the members have been in bands for the last nine or ten years, they have gained quite some insight into the punk or whatever scene. The interview was done at the end of July 1989 by Theun K. as were the pictures. Most likely, the band will have recorded a seven inch in September and it would hopefully be available by the time you read this.

MRR: Who is in the band?

P: I'm Paul and I play guitar.

O: I'm Olav and I play drums.

J: I'm Jos, I play bass and all three of us sing.

MRR: How long have you been together?

J: Since December, 1988.

O: ...with this line up.

J: It started out as a continuation of Lärm, just with a different name. Then Menno quit, Bart joined on bass and I sang. And starting December '88 we have this line up.

MRR: Why the name SEEIN' RED? Do you like Minor Threat that much?

P: It's not the Minor Threat song, a lot of people think that, but it's not. Actually, it's the name of a movie about communism in the Second World War. It's more the general expression, it means that you're very angry and rebellious.

J: Also, it's an expression from bull-fighting for the moment the bull sees the red cloth.

MRR: Do you see a red cloth?

J: It's a figure of speech, the red cloth is what we write our lyrics about.

P: It's the injustice and stupidity that we see all around us.

MRR: You have this song called "Music Can Be a Weapon"; explain!

J: That's a long story. Throughout history and also today people express their discontent in music and lyrics. You can think of folk music which was a form of resistance because it was sung in the native language or slang and the oppressors couldn't understand what the people were singing about. Another example are the slaves in America who sang the blues as a means of protest. I don't know to what extent music can be a weapon, but it's a way to voice your complaints. It's just as with writing a pamphlet, the difference between a pamphlet and a song isn't that big.

MRR: But it's not really a weapon, more a way of expression.

O: It's a way of struggle, you can use it in your fight.

MRR: Be a little more specific, if you shoot a gun somebody dies.

P: Knowledge is power, if you can influence people with your music then it's a kind of weapon. A weapon because you can give people knowledge or even confront them with a certain opinion. It's not a weapon in the literal sence of the word.

O: It's a weapon in the positive sence of the word. A weapon is negative but music as a weapon is positive.

MRR: Do you think weapons are negative? Also when you use them for a good cause?

O: Yes, a gun isn't exactly a positive thing.

P: There are different means to struggle; music is one of them and the good thing is nobody dies.

J: You can use the word weapon in a lot of different ways.

MRR: Paul said that you can influence people with your music or lyrics; is that what SEEIN' RED wants to do?

P: We try to get more people on our side, that is the least we can do.

J: We try to touch a sensitive chord in people. We don't want to shove an opinion down their throat. But you lie if you say that you don't want to influence people. Everybody thinks his ideas or ideals are the best. But still you try to make people understand your ideas, you try to give them some more information. No indoctrination, we don't say "this is what I think and you should think that too". You try to shine a light on different things and hope people will start to think about them. You try raise discussion, and leave people with something to think. It's really ideallistic but if you're not that way you might as well stop.

MRR: Do you think it works the way you just described? Isn't it so that people already think the same as you think even before they heard any of your songs?

J: No it's not that way all the time. At least not at the time when we still were Lärm. Back then discussions were always about little stupid things that we didn't want any discussion on in the first place. Right now we get a lot of reactions on our appearence on the Intifada compilation.

MRR: First tell us some more about the Intifada compilation.

P: It's a benefit album to raise money for the Palastinian uprising, put out by the Konkurrent. All bands on the album do one song about the intifada and another song. It's not an anti-Zionistic record or anti-Israel. It's to shine a light on all that's happening in Palestine. It comes with a thick booklet which explains it all beter than we can, so buy that record!

O: People tell me a lot that they don't agree with us or our opinions.

J: For example the lyrics to "Outnumber". It's a song that takes a radical stand against fascism and racism and some people don't agree with that song. Those people don't believe in 'an eye for an eye' politics. They think that the problem will solve itself if you just never pay attention to the fascists and their opinions. Or by showing the public that fascism is ugly. We don't agree with them.

P: The worst is that already existing political parties move to the extreme right little by little because they want to get the voters back that they lost to the racist parties. So in the end the racist parties will no longer exist but all political parties have moved to the right and racism gets established this way.

O: People who think in a racist way won't change all of a sudden, they will be racists whatever party they vote for.

MRR: Earlier you said that weapons are always negative, but now you propose a violent solution to end the problem of racism...

O: Yes, if it is necessary. You have to take a clear stand against racism and fascism.

MRR: The purpose allows you to use violence?

J: It's hard to say. You should judge the situation when it's there. Like for instance in World War II. Back then people had to choose between violent and non-violent resistance, sabotage or liquidate. Only in a situation like that you can say what you would do. I'm not violent at all but when it is necessary I will defend myself.

O: Also, there is a differance between Nazi's marching down the street to demonstrate or Nazi's taking over something. Though I think it's good that people throw stones at fascists or beat them up, I think it's out of proportion to shoot them.

P: I think that demonstrations against fascists or counter-demonstrations should be a little more radical.

MRR: Don't you think that if you get more violent towards fascists the media and public opinion will turn against you and actually support the Nazi's?

O: Maybe not, you force the media and people to choose a side. The fascists or the anti-fascists, if they support the fascists or attack the anti-fascists they are wrong,..too bad, but that is the way it is.

MRR: But you will always be a minority within the population.

J: That may be so, but a lot of older people that lived through the Second World War are a lot more moderate than the new generation of anti-fascists and they might approve the point of view expressed in the media, but should that be a problem?

P: I don't think so because the media will be on the side of the status quo any way. They will only approve violent oppostion against fascists in a situation of war. Like the resistance in the Second World War that is always described as heroic. And when you fight against fascism in a time of peace, with whatever means, you're a terrorist. At least in the eyes of most people.

J: If you say "shoot all fascists", they say you're a fascsit yourself.

MRR: Isn't that the truth?

J: Are the people who shot Nazi's during World War II fascists?

P: In times of war you're a hero and when there's peace you're a criminal or terrorist.

OUTNUMBER

The second world war ended in 1945
Despite that fact, fascism is still alive
Slowly but strongly it's on its way back
And now the time has come; who's taking the first step?

It's time to quit talking, but to decide what to do
Cos when they are in power the victims will be me and you

Don't try to preach your democratic bullshit to me
Influencing public opinion, that's certainly not the key
In history that mistake has been made before
Now it's up to us not to let it happen anymore

If they're using violence well then we must also
An eye for an eye if that's the way to go

It's not just the skinheads, not just the hooligans
The ones behind the curtain we have to fight them if we can
They're financing violence, we must use it also
An eye for an eye seems to be the only way to go

the dream of unity, standing up as one
If that becomes reality this battle can be won
If we all stand together, no matter where or when
I'm sure of the fact that we'll outnumber them

Let's put our thoughts to action and decide what to do
Thanks to politicians it's up to me and you

The dream of unity, standing up as one
If that becomes reality this battle can be won
We must break their power, we must do it now
And when it comes to violence, we must use it anyhow!

Either you tolerate fascism or you oppose it at all times. Most people have two sets of values though. When is fascism a threat? Only when they are in power or when people get hurt?

J: What also played a role is the fact that in WW2, our country was occupied. Only a small part of the resistance had political motives to fight the Nazi's back then. And only that part of the resistance is what we have today.

MRR: There's another strange thing about fascism or racism. If you ask somebody whether he or she is a fascist they always say "no way". And also in the letters section of this mag, people write "I'm not a racist, just have foreigners deported." Are people ashamed?

J: In America there's also a different mentality. I don't mean to generalize but people don't know as much about things as communism and anarchy as they do in Holland or Europe. People might not know what they say.

MRR: More a difference or lack of knowledge.

O: I think the way you raise a kid is different from here in Holland. In Holland we don't pledge allegiance to the flag in schools, Americans are proud of their country and Dutch people tend to be not.

J: I think it's because they have almost no historical background. They didn't have Middle Ages or Baroque period or the Renaissance, like we had here in Europe.

MRR: What do you think was the importance from these times for our present society?

J: It was very important for the cultural development of our society. That's why American society is so plastic, so artificial. Only neon and fake and they try to get some esteem that way. As long as there's a lot and it's big, that's all that counts. This is one thing about America. But since I met people from America and know bands from America, I changed some of it. But then again the hardcore scene isn't an honest reflection from America's society. The people I know are no reflection of American society as a whole but they are the people I know.

O: But also with those people you notice a difference in mentallity compared to Dutch or European people. In one way or another they are not as much interested in politics as Europeans are.

MRR: Politics is something I wanted to talk about too. In the five years that I've been around in the hardcore or whatever scene I've noticed that more and more people don't give a fuck about politics. Take for example the increasing amount of bands signing to a bigger label and the record price keep increasing too.

J: I don't think the politics are leaving the scene but that the people that used to be really politically active and still are today are leaving the hardcore scene. And some people might have changed.

MRR: As a concrete example I'd like to use the record prices. Four years ago the maximum was ten guilders and if you asked eleven you were a capitalist; now you have to pay fifteen guilders.

O: That is the decrease of standards.

P: Bands say "they pay that for foreign records or bands so why not for us?"

J: Not only that, the prices of radical political bands have gone up, making a record got more expensive along the years.

MRR: Is that so?

O: No not really. The cost of pressing a record is still the same as it was 5 years ago. It's just that bands spend more time in studio to get a better sound. Before, all Dutch records were recorded on eight track and now bands want sixteen. And bands spend more time in the studio which makes costs increase. I myself doubt if you have to do it as expensive as it is right now. And also people use different distributers than before, and they mark up the prices with a certain percentage. You can't bargain with them.

P: The independant labels are still there but they no longer do their own distribution. Bands just give their records to a distributer.

J: That's a lot easier, especially if you're a new band and don't have too many contacts. And a distributer like the Konkurrent can help you sell a lot more records, because they have so many contacts with mail orders and stuff.

P: The consequence is that your records get a little more expensive.

MRR: You said bands spend more time in the studio to have a better sounding record; is that really that important? Or are lyrics more important?

O: They should be equally important.

P: if you have to chose between sixteen instead of eight tracks or a decent lyric sheet, you have to choose for the lyric sheet, if you still have any of the old ideals left. At least if you think that punk is a political movement, otherwise you reduce punk solely to music.

MRR: So we're at the start of the interview again—music isn't a weapon, lyrics are. Music doesn't really matter.

O: Music is a means to get your message, the lyrics, across. So music and lyrics together are a weapon. If you have really good lyrics but your music is so awfull that nobody will listen to it, then you're missing your point, to a certain extent. Which doesn't mean that you should play super commercial music.

J: People who are interested in commercial music are most of the time not really interested in the things that we sing about. Besides I don't want to play any music except the music that i like.

P: The song also is: "Music CAN be a weapon." it doesn't have to be that way. Like U2, who all of a sudden care about nature and stuff, what do they really do? That's what it is all about.

MRR: Still, if U2 plays a benefit gig they will raise a lot more money than when Seein' Red plays a benefit.

O: Yes, but if you ask the crowd why they are there, eighty percent will answer for the music. They're not interested in the cause of the benefit.

P: And is there anything left behind in their heads. I mean the people that come to see our gigs are most likely more politically aware than all the people at a U2 show together. It's a trend to be aware as a pop band. Nelson Mandella turns seventy, everybody knows and act like they care, recently he turned seventy one... does anybody know or care?

J: A poll was held at the big anti-apartheid day in the Wembley Station about what people knew about what's going on in South Africa. Seventy-five percent of the people didn't know what is happening there. And ninety percent said they came for the music when asked if they came to demonstrate or for the music.

MRR: But in the end they will learn something on a day like that.

O: I doubt it. People threw food at bands made up of black people; that proves they don't understand anything of what's going on.

P: And the bands themselves don't seem to care more than one day either. They oppose something just for that one day but they don't write a song about it on their album. They like to present themselves as politically and socially aware but you won't find any of that in their lyrics.

MRR: And what about punk bands.. They say a lot of radical things but are they able to live up to that?

J: That's hard to say. You have to be honest to yourself and you should be able to live up to what you sing, to a certain extent.

MRR: Be a little more specific.

J: You can sing something very radical to relieve your anger. Writing a lyric like that is enough for you to lose your aggression. But you can also go out and do the things you sing about in your songs.

P: You try your best to live up to your lyrics but you can't control everything. Like when you make a record or tape, you have to deal with certain companies. To get back to bands that pretend to be socially aware.. U2 is on a big label that has a lot of connections with other companies who are in the war industries, etc. In the punk movement, people try to do as much as possible themselves and in the end they may change the world more than U2 does.

J: The disadvantage of punk is that the music isn't really popular with a lot of people and the music is what people judge first. But punk is more than music, the definition of what is punk is really big for me.

MRR: What is your definition of punk?

J: Something constructive, building an alternative movement.

P: ...in which espescially doing things yourself is important. You can attach a lot of things to the DIY attitude. If bands do nothing themselves, are on a (major) label then I doubt whether they are really that punk. Bands that do a lot of things themselves— records, tapes, who book their own tour— then you come close to what a punk band is about... do it yourself.

O: Self-manegment is the key. But equally important is that you're aware of what you're doing and why. Not just fooling around.

J: That's why a lot of bands start doing things different, making lots of money, writing different lyrics, or actually leaving the punk scene. You have to be aware of what you do and why. If you think of punk as something you pass through, which I think a lot of people do, going like: "ooh, the music is nice and I have a quarrel with my parents so I will cut a mohawk and have a fight." Three weeks later they talk to their parents and they aren't as bad as they seemed to be. So you cut your mohawk and everything is okay. The situation in Amersfoort proves that. A few years back there were a lot of punkers, one even more punk than the other and now they all returned to 'normal life'.

MRR: You seem to judge people really fast.

P: What's wrong with that? Punk is more than the way you dress, if the ideas no longer live on. I mean I don't care if someone no longer walks around with a mohawk. I care more about what people think, if the ideals still live on. A lot of people also change the way they think about things along with their haircut. They say that was then and now I got better things to do, I don't want to think about that any longer.

J: Or like this skinhead that used to be an anarchist and now walks around with a Dutch flag on his coat. That's the kind of people I shit on. They blow with every wind.

P: If you take a look at the scene as we knew it, and you don't have to look at the musical side of things, just to what extent have people maintained the punk ideals, only a really small group of people have. You don't have to like the music, it's about the political stance you take.

J: When it comes to music everybody changes. But political ideas are being sharpened only, I think.

MRR: Don't they change too?

J: Yeah, but not like you call yourself anarchist and turn to nationalist skinhead in one year. I've always been left wing but the last couple of years I have become more radical.

P: You grow in the political beliefs that you have.

J: Before punk was only loud music, buying a lot of records, a mohawk and a leather jacket. When you grow older you interests change. Lyrics of bands become important. You read a book on politics or a social issue and you give more attention to things like that. It's a process you go through; at a certain point clothes didn't interest me any more.

MRR: The way you look is no longer important?

P: To a certain extent.

MRR: But still a lot of people look the same, and there are still certain trends for clothing.

O: That's something human, it's got nothing to do with punk.

MRR: Nobody will admit it, but everybody looks at the way his neighbour dresses...

J: Everybody is subject to trends. You see someone with clothes you like and you think: "I can buy them too". The next time you meet this person you look the same and someone else sees you and that's the way it goes. Outlook can't really shock today.

MRR: Still, the way you look means a lot because you avoid contact with people that you don't know but dress a certain way, be it people with mohawks or skinheads.

J: Yeah, it makes a lot of difference. Like peole that complain: "I look like a skinhead and everybody thinks I'm a fascist". You choose to dress like a skinhead and since the majority of the skinheads are fascists people will think you are too because you identify yourself with the skinheads by dressing like one. And we can argue that it's dumb to judge people by the way they look but that's reality. There is a certain link between the way people look and their attitude. All the time that I've been going to gigs now I see that a lot of the people with mohawks are drunk and cause problems so I don't feel like making contact with somebody who looks like that. And it could be that somebody with a mohawk is a really nice and smart person but he or she identifies with a group of people I can't identify myself with.

O: Personally, I wouldn't go over to someone with a mohawk and talk to her or him if I don't know the person. But I won't judge them either. There's two things, looking for contact and judging someone. If you say all people with mohawks are assholes then you're on the wrong path. I have met people with mohawks that are really nice, but the majority seems to be and act stupid.

MRR: Still you're prejudiced.

O: You don't really think about it.

P: Behavior tells me a lot. The way somebody behaves can tell you a lot about that person.

MRR: Now for something completly different: What did you learn in the eight years that you played in bands?

P: Freinds you make through the band are most of the time fake. The trustworthyness and unity so many people talk about doesn't exist. People look up to you when you're in a band.

MRR: You don't make friends?

P: Not really, you can make them and we have made them but most of them disappear when you quit the band. That hapened to us when we quit Lärm. People don't write any longer, even people that you've been writing to for years. That proves there's a barrier between bands and public.

MRR: I thought punk was like bands and public are equal?

J: There's just people that look up to you. They think: "whoa, he play's in this mega good band, he must be cool".

P: You also hear Paul from Lärm . That's the price of fame. You're no longer Paul but Paul from Lärm. And when people know that you're in this band there's all of a sudden ten more people interested in talking with you. And there's people who do as much or even more but don't play in a band and nobody pays attention to them.

O: When Lärm started nobody knew our faces they only knew the name Lärm. And nobody ever came up to us. When we got known people would say: "whowi, there's the guys from Lärm". You get really interesting once you play in a well known band, people will treat you different.

P: Everybody should be equally important or interesting. The bonds between bands and public and within the public should get better, and more on a basis of equality. Also people tend to blame bands for fucking up the scene or whatever, bands are responsible for everything, doesn't the public have any responsibility? The bands and public should be responsible together for the outlook of punk.

O: If you're in a discusion people and they find out that you're in this well known band your arguments gain value for them.

MRR: But the political point of view Lärm had didn't have the support of all the people that

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liked your music.

J: That's true, but people just value a certain thing you say. They like certain records because you do. They ask for tips on records to buy.

MRR: Is there anything wrong in asking for a record tip?

J: It's not wrong in itself, but it's strange that people rely on you, people change their opinion for you. They support something, you say you don't and all of a sudden people don't support that thing any longer. Just in five minutes of time, and also the way it happens.

MRR: I thought you want to change peoples' opinions on things, make them agree with you...

P: Yeah, but there are people that change like the leaves of a tree. People became straight edge because we were and that also happened with political ideas. What is the value of such fast changes? As soon as Lärm quit people picked up their old habits again.

J: Imagine, Lärm writing fascist lyrics all of a sudden (something we will never do). I would really like to know how many people would say: "fuck them" and how many people would buy our record and say: "well the music is still really fast, the music is really good".

MRR: Are we allowed to like the music from a band like Skrewdriver?

P: It's okay to like the music from a band like that, but you should ask yourself: "should I support a band like that?". If you call yourself an anti-fascist you shouldn't support them. I would never support a band like that.

J: The only reason I can think of to buy a Skrewdriver record is to know exactly what they sing about. That's also why I could possible buy literature from neo-Nazi's, to know exactly what the enemy thinks and what you fight against.

O: A few years back nobody I would even think of buying a Skrewdriver record, they were boycotted. Today people say: "well the music is really good."

MRR: Ideals disapear?

P: Yes, very fast. If you look for instance at the bands that still put out records by themselves and how much effort it takes, bands that still have the old ideals, they can't sell their records. And bands that only exist for three months can sign a contract with a bigger label and are top of the bill. And, for instance, a band like Profound, they only had 5 or 6 songs and were already well known. It takes years for other bands.

J: Profound owes a lot to the fact that there are two ex-Lärm members playing in that band. If they had a different guitar player and drummer they wouldn't be this big now. They would have never gotten a gig in Belgium without the Lärm members.

MRR: Some people are idolizers.

P: Yes, and some people are capable of using that in a good way, but a lot of times people can't deal with it. Somebody like Ian MacKaye is a good example; he could catch his farts in a jar and sell them. He might not like that but people are as stupid as that.

J: I saw Fugazi in the Effenaar and I got the idea that he does it to himself to some extent. He was preaching really bad inbetween songs with this attitude of: "what I say is the truth and good." At least that is what I thought.

MRR: Keeping in mind music can be a weapon; you thought that was too much?

O: It shouldn't be a preaching. If you preach you make a mistake. Then you say: "I know the truth" and you should ask yourself: "is that really so?". We try to shine a light on things and try to encourage people to think about our point of view and compare it to theirs. Then people can agree with us or not and we can discuss things. Questioning and thinking are two important things in the punk movement and they seem to disappear. People refuse to think, the music's good so I'll buy that record. People don't care about the rest.

MRR: Any solutions?

J: I don't think there's a solution.

O: I think the punk movement is doomed to die. A new movement should be born. It is not really dead but more taken over by the wrong people.

MRR: Punk, in your definition of do it yourself, is dead?

P: A lot of people think about it that way. People try to develop a new kind of music to get their ideas across; they no longer call themselves punk. The name punk doesn't really cover all any more. Not everything that is called punk is good any more, actually only a small part is.

J: You can't say it's ... alive, but it isn't dead either. Still there are people who are active in all kinds of things.

P: But those people don't seem to care about the name punk that much. People that are the most punk, in our opinion, care the least about that label.

O: The problem is that the wrong people form the image of what punk is. Within the punk scene the people who are active form the image of what punk is, but to the public the wrong people make up the punk image. It is the people with the big mouths who bother by-passers on the street. That will be in the newspapers and makes the punk image for 'the average man'. And that image and the music attract new people, not the ideals. People with what I would call good ideals are becoming less all the time.

J: The lifestyle from punks in movies like Repoman, that's punk for a lot of people.

MRR: You are looking for a new name for what you're doing.

O: I doubt if that is necessary, bands that are still active are protest bands I think.

P: Maybe we should go back to the roots and it is hard folk music, punk-folk or something like that or just protest singers.

J: Modern protest bands, that could be a name if we needed one at all.

P: It's a vicious circle. In America hardcore rose because bands thought punk no longer represented what they were doing. They wanted a new start and now hardcore is also no longer representing what a lot of people are doing. It's taken over by people with wrong ideas. You can think of a new name but after a while that will be taken over too. You can go round that way again, people come for the music not the ideas. Hardcore, what did it bring us? After that came crossover which was supposed to be ideal too.

J: People thought that crossover would get more people interested in the ideas and ideals of hardcore. And yes, Metalica already has one song against nukes. It's bullshit, first they will like the music and then also the ideals, the metalheads that changed for the better are really a few compared to the thousands of punks that changed into metalers.

P: The same can be aplied to punk though. There's a lot of assholes within the punk movement too. The name punk doesn't cover all of what is involved any longer. If somebody is called punk it won't necessarily mean that his ideals are the same as mine. I don't believe in the term punk any longer. I only use the word because some of it can still apply to what I do, and because of it's emotional value. It's rebellion. In the future we should look at what a band really does, not what music they play. Actions speak louder than words. Actions are more than empty slogans. They prove themselves; people in it for fun or music will drop out and only the reall spirit lives on. The people that are active will on the long run determine what punk is.

MRR: Who is responsible for punk as a movement: the bands or the public?

P: To the outside, especially the public.

J: I think nobody—it's a strange idea, somebody responsible for punk.

P: You can ask yourself, though, what will happen when the active people all of a sudden quit. A lot of the punk movement will fall down, halls close, labels disappear, there will be a gap. And commercial labels that now proudly present you some punk bands can't fill that gap. If bands that manage themselves and make their own records, political fanzines, independant halls stop, then there falls this gap. This gap represents punk, for me.

MRR: Those people are the spirit of the punk.

P: They are the foundation; if you take away the foundation the building called punk will collapse. That the same everywhere, the active people set the norm. If you join a certain group of people you join the ideals of the active people in that group.

MRR: What are the ideals of the punk movement in your eyes?

P: Self-management, and a lot is attached to that. The struggle against capitalism, because you try to do things yourself and you won't play the game of commerce and making money.

MRR: And concerning politics?

P: Self-managment is now only applied to music—it should grow to other things, for example grow your own vegetables. In the ideal society people do everything themselves, that is a good thing to live by.. do it yourself.

J: Be self responsible for what you do and for other people. You take care of this and another of that and you can swap.

MRR: Is money the source of all evil?

J: Money is only useful when you can't produce something tangible. If you're a teacher for example, then you can get money.

MRR: Will it work that way, isn't that the way capitalism arose?

J: People all can get meals. The problem is that everybody has to believe in this ideal society and be willing to work for it. But then we talk about very idealistic things, and most of us aren't ready for that yet. Actaully, we are still before the beginning.

MRR: The beginning of what?

P: A beter world.

J: That would be my ideal society, swapping, people deciding for themselves again, responsibility to the people again.

P: No local authorities and governments, at least not in the way we know them now. You can vote only once in four years after that you have to shut your mouth and obey. From the roots you can't change after that, you have to wait four years again. It's hard to explain what would be a better way. I'm more in favor of the Marxist way.

MRR: To what extent are you able to realise your ideal society?

P: It's already possible for records and zines, we have to expand that. Clothes, food, it has to continue outside the music. Form more of a collective. But we need more people to do that or you should withdraw to a farm. But right now you can only disseminate your ideals.

O: The start is that people feel more responsibility for the things they do. People just live, they don't really care about the world around them, they don't feel responsible for anything, for things happening in society. Also people within the punk movement are that way. Toilets are being destroyed, who says something about that? Ten fascists destroy the good atmosphere, nobody says something, everybody looks the other way.

P: Punk is still too much divided into small groups of friends, there should be more unity. Support each other in possible ways; bands who sell a lot of records should support smaller, less known bands. Network of friends, split albums.

O: But when bands get big (especially in the US) they sign with a commercial label. Washington DC is a good example of how things could be, if I'm well informed. A lot of people work together. And not only musically but also politically... too bad it's just a DC thing. It must get bigger.

J: The underground has to be well organised before you try to involve others. That is necessary to get to a better world.

O: But it's hard because of all prejudice and stuff. We talked before about clothes and prejudice.

J: People are all different and that makes it really hard.

O: It's easy to get five people on one line, but try it with a hundred and dream about one thousand. The more different opinions within a group, the bigger the chance of chaos. It's not only the punk movement, it's society as a whole. We should start to change the basis, the way people are raised. People are raised to be egoistic.

P: But we are the basis. People don't realize that they are actually the ones in power. Also, if you're only with five people, the group can grow and by doing things and not doing other things you also have power with only five people. But only a few people will recognize that. People don't believe in the fact that even small things make a difference. It DOES make a difference whether you do a record on your own label or on a commercial one. For once don't vote and take your own responsibilty.

J: That's a big step for a lot of people.

P: Yeah, but they all are sparks that together can make a huge fire.

J: It begins as punk and it should grow until also others get involved, people that have nothing to do with punk as a kind of music. That you've straightened out your own life so much that you can influence others.

P: If you have straightened out your own life then things like crossover can be useful to get more people involved. Once punk is the movement that it would like it to be, it is useful to fuse with other movements, be they political or musical. Music and politics, expanding until you are a movement that has the power to change things social and politically.

For more insight or additional questions (no stickers or T-shirts) contact the band through one of the adresses below. And when you do, so be sure to include an I.R.C. or one dollar bill for return postage.

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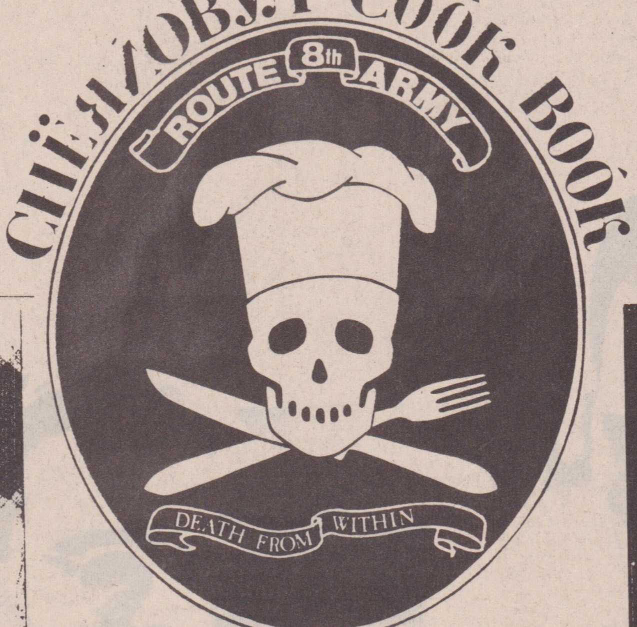
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JUST SAY NO

Deep in the bowels of mid-Michigan (i.e., Lansing), a band rose from the ashes of some of America's most notorious early American punk/hardcore bands. That band is JUST SAY NO. The three members who originated J.S.N. in 1987 are Steve Miller, lead guitar, formerly with THE FIX, BLIGHT and STRANGE FRUIT; Mike Achtenberg, bass formerly with THE MEATMEN, THE FIX and BLIGHT: and Kenny Knott, vocals, formerly with VIOLENT APATHY. These guys were later joined by Tommy Potter on rhythm guitar and Randall "Tecumseh" Huskens, drums. Their dynamic music and somewhat outlandish stage antics remind one fondly of such bands as THE WEIRDOS and THE DICKIES. This interview took place in one of J.S.N.'s favorite habitats...a bar. (Interview by Norman Bates)

MRR: Why did you guys decide to "come out of retirement" and start playing again?

KK: Well, I had a family once; now, I don't.

MA: I don't really think we did retire.

SM: We all got really bored...we weren't really in retirement. We were just living in other parts of the country and when we got back Mike and I started hanging around together...Randy and Tom were too young to retire...things were really boring, so...

KK: I retired after puberty.

TP: I've been frozen for the last four years.

MRR: On to round two. The median age of the band members is around 27. Does this affect your attitude toward your audiences, especially since the majority of them is a lot younger, and, if so, how?

KK: No, they're too drunk to tell how old anybody is when they get there.

RTH: It doesn't affect me; I'm young, so's Tom.

SM: Not really. You don't notice it. You don't hang out with people you're playing for and it doesn't really matter what the age is. It's too bad that so many people decide that after a certain age they have to do certain things. But no, it's good (playing for younger kids). We play bars more often. There are more older people.

RTH: JUST SAY NO has nothing to do with age, really...

KK: What does it have to do with, Randy?

SM: Having a good time

MRR: How do you see the punk scene now, ten, twelve years later, and do you see more pros or cons?

SM: It's a lot less pure now.

KK: Ten years ago kids would drive fifty, sixty or a hundred miles to see a band, now they won't even walk down the street. You see a kid nowadays with his punk rock gear on and you ask him what he listens to, he'll say "MISFITS" but if you go to his house you'll find a 'TIL TUESDAY cassette and that'll be as close as you get.

KK: Tom, what were you doing ten years ago?

MA: He was six years old...

TP: No, I was eleven and listening to AC/DC, THE CLASH and DEVO.

RTH: I was into heavy metal, man, LED ZEPPLIN, BLACK SABBATH...

MRR: For you guys, is the scene still fun, creative, or is it the antithesis os what it started out to be?

SM: Personally, I don't listen to that sort of music; it's not interesting to me. I listen to music that we don't play. It's more fun to be a spectator.

KK: There are bands that play as a hobby 'cause they really want (to) and there are bands that play to make money and that goes on down the line no matter how far back they'll be the same kinds of bands. There are more chances now to play for money and be popular than there were.

SM: There's chances now where bands can make a little money, some steady cash, they'll promote you more.

KK: It's more well-known now: you don't have to search for anything now, it's all right there in stores.

MRR: Do you guys consider yourselves a "punk rock" band, nowadays when labels are being bounced around quite frequently?

TP: I think we're punk rock and what punk rock is meant to be, with people coming and hearing what they can relate to.

RTH: In the general scheme of it most people would see us as a punk rock band. We're loud, really fast and most of it's really heavy. We're a punk band in the Ramones' sense of it, real loud, somewhat obnoxious in the old rock kind of way, when rock stopped taking chances then it didn't work anymore. It's not rock'n'roll. It's like all the shit on radio nowadays. These days any normal person can't relate to it but when a kid in black leather and a mohawk comes to a show and can't relate, what do you call it?

SM: It rocks!

MA: Yeah, it rocks.

MRR: I'm sure this question has been asked before, but why the name JUST SAY NO and does it have anything to do with the straghtedge movement?

SM: We don't like to push our lifestyle on anybody...we really care for humanity. As far as the name goes it's just a catch phrase being bantered about.

KK: It's the phrase of the 80's. The only reason we did it was to put bumper stickers on our cars so we wouldn't get pulled over.

KK: Let's put it this way: JUST SAY NO is an all-American slogan and we're all-American guys.

MRR: Are you a political band? Why or why not?

RTH: No.

KK: No. We're people just like everyone else.

TP: We're not going to limit ourselves by saying we are or we aren't. I'm no better than anyone else. I don't know why they'd want to listen to my point of view.

RTH: Rock'n'roll doesn't have to be political at all, the whole idea of rock'n'roll was to be apolitical and have a good time and giving the people a good time.

KK: Each one of us has a different political view. I'm a Democrat. Mike's a Republican. Steve's a Liberal. Tom? He's an anarchist. Randy just works too much so he doesn't have time for that kind of stuff.

MRR: Do you find JUST SAY NO more rewarding than any of your previous bands?

SM: I do personally because it seems there's more individuality in it-with five people we all throw a lot of stuff into it. We all have individual ideas but function as a group real well. We're better musically now so we can play and write better songs as well as do cool covers.

KK: In the earlier days I was doing it to follow the trend, now I'm doing it for fun. For awhile I was doing it as something I had to do because I really had to do something. Now I feel it's something I want to do, not something I have to do.

RTH: Yeah, it's a lot more rewarding because we're actually going places and playing shows. My other bands helped my development because we played a lot but never out of town. Now with JUST SAY NO we play out of town and I'm more experienced playing shows. Well, yeah...I guess so...not more than 10 MINUTE HATE (Tommy's noise/joke band). That's only 'cause they're the best band in the universe. Yeah, probably, I've always enjoyed being in bands and stuff but I was never too serious until now.

(At this point the bartender brought the band and yours truly a free round. If the interview degenerates you were forewarned- NB)

SM: No, because there are so many bands now and it depends on what we do. Maybe we'll blow up the world, who knows?

KK: Hey...thanks...

SM: Well, there's so many bands to choose from and so many bad ones.

TP: I don't know why people thought they were special then, so I don't see it happening in the future.

RTH: I think we will already have a good following; there's no reason not to hope for the best.

KK: When we were doing the earlier bands like us in this area were non existent. That's why the old records are collector's items. These days hardcore bands and punk rock bands come a dime a dozen. But if people recognize the originality of our music compared to everything else that's coming out, I think we will achieve that notoriety.

MRR: What do you think, Mike?

MA: Shit, I forgot the question. It can't be that important.

MRR: Do you want me to repeat it?

MA: No. I don't want to answer it now.

MRR: What's the motivation behind the band, i.e, why keep doing it?

SM: It's a blast! I don't know, it's like sex, why do you do that?

TP: It's something I always wanted to do—just rock.

MA: Drugs. Drugs and booze.

KK: Because I really want to.

RTH: I don't know; because I'm crazy.

TP: He's a crazy motherfucker. He's half Indian, you know.

MRR: Who's going to be in the World Series and who's going to win?

SM Here's by division: Oakland, Baltimore, Montreal and San Francisco. And a S.F., Baltimore Series.

MA: Oakland and San Francisco.

RTH: I hope this is printed after the World Series and I hope these guys are wrong. Baseball sucks. It has nothing to do with music.

MRR: Moving back to music, Ken, you wanted to say something?

KK: Crowd reaction people now, compared to ten years ago, a lot of people sit around like they're watching MTV, they don't respond at all unless it's something they're familiar with and they feel safe with and their friends tell them, "Yeah, it's cool to like these guys.'' Whereas with us, a lot of times when we play out of town people don't recognize us. I see their faces and it's like they're watching TV and it's kind of discouraging in one way but it makes you try harder to make them not forget you, especially since they have been exposed to so much music through TV.

MRR: Was that the motivation behind J.S.N.'s video?

KK: I don't know. It was something we wanted to do.

TP: Yeah, it was something we're interested in. We're all interested in the visual aspect of things.

MRR: Are there any final comments?

SM: Hi to my buddy Steve in Seattle; Ruth Schwartz still rules, I remember her from THE FIX days, she's super cool. Thanks and hi to Tesco, thanks for the letter, Rich Ramsey.

KK: I'd like to say hi to Dick Bowser and all my pals in Kalamazoo.

TP: Hugs 'n' kisses to Rich Ramsey, the new "Ron Jeremy."

MA: I'd like to say hi to Barry Necro (of BIG CHIEF) Of all the college towns in the world, East Lansing has the best looking girls. If any of you want to come out and see for yourselves, we invite you.

JSN: We'd also like to say hi to Taija Rae, Nina Hartley, Traci Lords, Marilyn Chambers, Christy Canyon and Gina Carrarra. And also Jane Wiedlin. (Maybe this is their motivation? NB)

So goes the meeting of the minds with JUST SAY NO. JUST SAY NO would like you to know they have a new 12-inch coming out entitled, "GIRLS SAY YES TO BOYS WHO SAY NO" as well as a new cassette as yet untitled. They will also be appearing on some upcoming compilations. And, they have a video for their song, "Lisa Danger,'' If anyone wants it for a video comp. (This fab video is of MTV quality!). For any information on t-shirts, stickers, tapes, records or upcoming tour dates, just write the band at this address: JUST SAY NO/ c/o GO AHEAD RECORDS / P.O. Box 424 / HASLETT, MI 48840.

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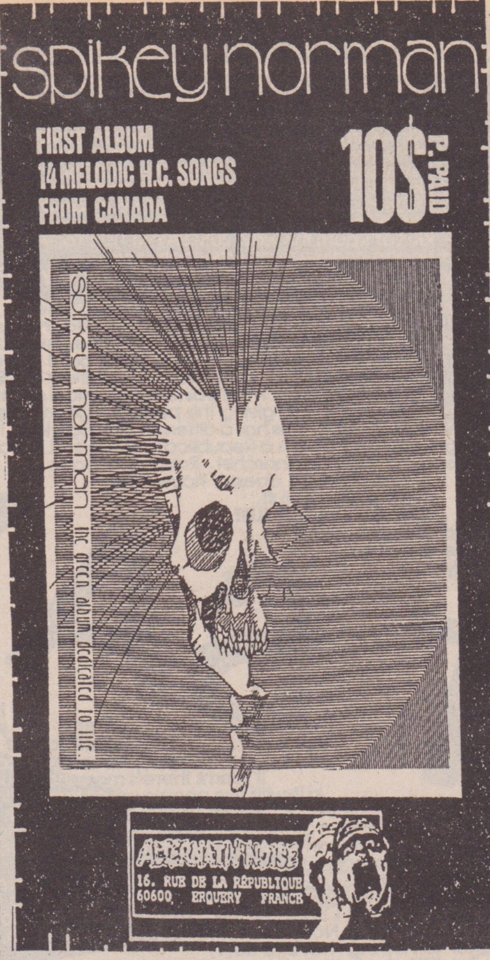
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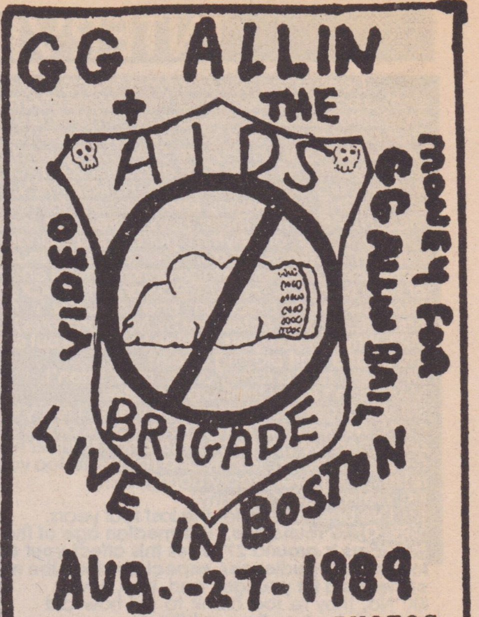

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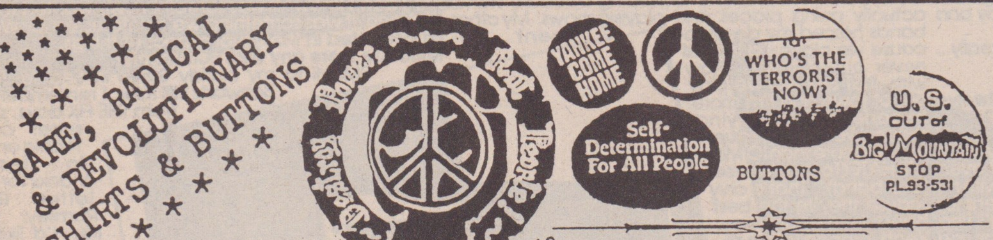
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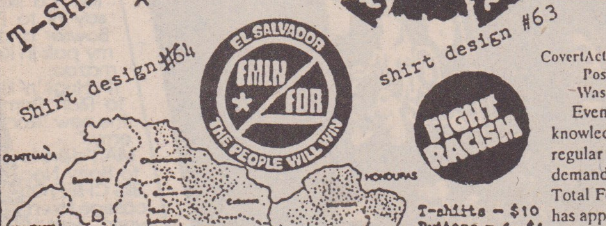

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★ ★ NEWS FROM BIG MOUNTAIN ★ ★

Traditional Indians resisting forced relocation from their ancestral homelands had another taste of whiteman's justice recently when Federal Court in Phoenix threw out their appeal that relocation is a violation of their First Amendment right to religious freedom.

Despite claims that Peabody Coal is not a major force behind the mandated relocation, the mining company is eager to tap the Japanese coal market & wants relocation completed within 6 months.

Joining Big Mountain Support Groups from across the country, the Veterans Peace Action Team (VPAT) announced the organizing of a national convoy to take material aid to Big Mountain in March. Like the Veterans Peace Convoy that took 310 tons of donations to Nicaragua in 1988, the aid to Big Mountain will send a message to the U.S. government that its interventionist and genocidial policies will not be quietly tolerated.

State Defense Forces

CovertAction Information Bulletin
Post Office Box 50272
Washington, DC 20004

Number 31 (Winter 1989)
article by Ed Connolly

Even strategists within the Department of Defense acknowledged 15 years ago that the economy can not sustain a regular military large enough to control world resources demanded by American appetites. Accordingly, under the Total Force doctrine established by Melvin Laird, the DoD has appropriated and armed the National Guard for deployment outside the country instead of continental defense. By 1988, the National Guard contributed nearly half of all Army combat units.[2] Furthermore, since 1983 approximately 176,000 National Guard troops had trained overseas, including 38.000 guardsmen sent to Central America,

Underpinning plans to mobilize the National Guard for foreign combat, at least 24 states sanction volunteer paramilitary groups to quash opponents of the next war.[1] Know generically as State Defense Forces, the groups now maneuver at cadre strength but will balloon by state-imposed conscription when called to the streets.

Under many state laws, every able-bodied citizen between 18 and 45 years except members of the regular military belongs to the militia. National Guard and State Defense Force cadre are regarded as the organized militia; everyone else pooled together, the unorganized militia. The National Guard serves both as a state service under command of a governor through the adjutant-general, and as a federal service that can be called by the President without warning and without congressional approval. By contrast, each State Defense Force answers only to the governor through the adjutant-general.

While the State Defense Forces have no defined federal mission, they have developed functional links to the national command chain. During peacetime the Army domestic defense plan runs through the force commander, who is responsible for the five standing continental armies. The National Guard and State Defense Forces report to state area commands called STARCs or SACs. Officers representing the regular military forces in a region report to the STARCs along with state civil defense directors and Federal Emergency Management Agency envoys.

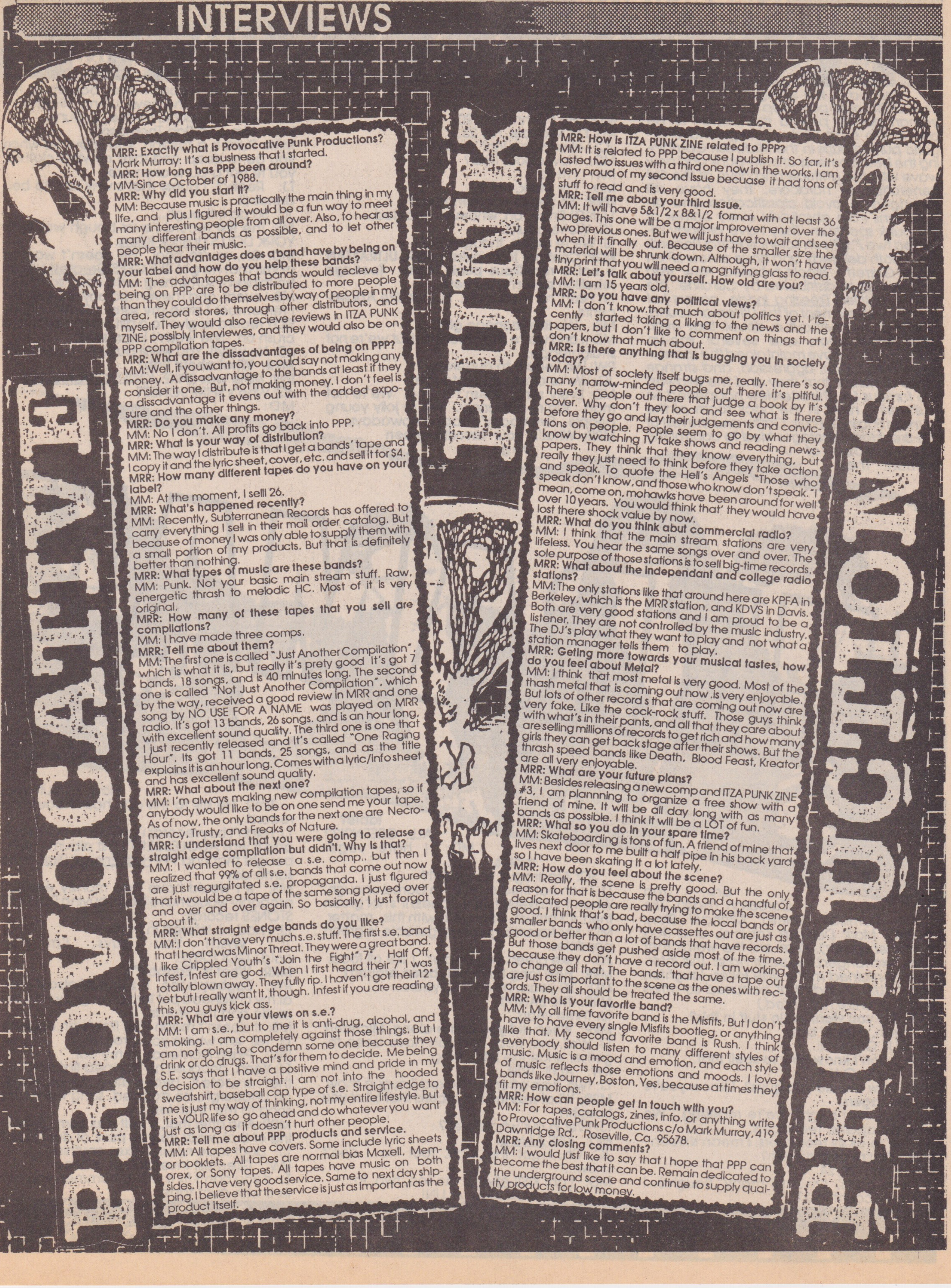
When the national command authority—presumably the President—executes one of several contingency plans including military support of civil defense, then the force commander's title and authority changes suddenly to Commander-in-Chief, Forces Command. That leap gives the four-star general command not only of the Army, but also sweeping powers over other services for protection of the continental United States. SACs become JSACs or Joint State Area Commands under the general's direction, while the state adjutant retains control over the State Defense Force. Lately though, State Defense Force volunteers have been representatives in contingency planning at the JSAC level.

By any standard, State Defense Force members are zealots. They receive no pay, buy their uniforms, and technically are liable for court-martial. In the event National Guard troops are federalized for foreign combat duty, the cadre structure now in place can marshall draftees from the unorganized militia which upon a governor's order can be culled from motor vehicle records.

The State Defense Association of the United States (SDFAUS) is a private fraternity based in Kansas City, Missouri to foster federal and state support.

SDFAUS co-founder, Major-General C.D. "Gus" Lambros, who commands the Ohio Military Reserve, testified before members of the House Committee on Armed Services during review of two proposed bills that would free government weapons and training to State Defense Forces in peacetime.[10] Title 32 of the United States Code permits state governors to create State Defense Forces but requires amendment to allow federal assistance. The general indicated such obsolete equipment as M-16 and even old M-1 rifles would supply arsenals.[11] He is a veteran of the legendary police violence during public demonstrations at the 1968 Democratic national convention in Chicago. Lambros also knows the value of the M-1 in "civil disorders"—he was defense counsel to the National Guardsmen who shot and killed four students at Kent State University in May 1970, following the U.S. invasion of Cambodia.

PROVOCATIVE PUNK PRODUCTIONS



MRR: Exactly what is Provocative Punk Productions?

Mark Murray: It's a business that I started.

MRR: How long has PPP been around?

MM-Since October of 1988.

MRR: Why did you start it?

MM: Because music is practically the main thing in my life, and plus I figured it would be a fun way to meet many interesting people from all over. Also, to hear as many different bands as possible, and to let other people hear their music.

MRR: What advantages does a band have by being on your label and how do you help these bands?

MM: The advantages that bands would recieve by being on PPP are to be distributed to more people than they could do themselves by way of people in my area, record stores, through other distributors, and myself. They would also recieve reviews in ITZA PUNK ZINE, possibly interviewes, and they would also be on PPP compilation tapes.

MRR: What are the dissadvantages of being on PPP?

MM: Well, if you want to, you could say not making any money. A dissadvantage to the bands at least if they consider it one. But, not making money. I don't feel is a dissadvantage it evens out with the added exposure and the other things.

MRR: Do you make any money?

MM: No I don't. All profits go back into PPP.

MRR: What is your way of distribution?

MM: The way I distribute is that I get a bands' tape and I copy it and the lyric sheet, cover, etc. and sell it for $4.

MRR: How many different tapes do you have on your label?

MM: At the moment, I selll 26.

MRR: What's happened recently?

MM: Recently, Subterranean Records has offered to carry everything I sell in their mail order catalog. But because of money I was only able to supply them with a small portion of my products. But that is definitely better than nothing.

MRR: What types of music are these bands?

MM: Punk. Not your basic main stream stuff. Raw, energetic thrash to melodic HC. Most of it is very original.

MRR: How many of these tapes that you sell are compilations?

MM: I have made three comps.

MRR: Tell me about them?

MM: The first one is called "Just Another Compilation", which is what it is, but really it's prety good It's got 7 bands, 18 songs, and is 40 minutes long. The second one is called "Not Just Another Compilation", which by the way, received a good review in MRR and one song by NO USE FOR A NAME was played on MRR radio. It's got 13 bands, 26 songs. and is an hour long, with excellent sound quality. The third one is one that I just recently released and It's called "One Raging Hour". Its got 11 bands, 25 songs, and as the title explains it is an hour long. Comes with a lyric/info sheet and has excellent sound quality.

MRR: What about the next one?

MM: I'm always making new compilation tapes, so if anybody would like to be on one send me your tape. Necro- As of now, the only bands for the next one are mancy, Trusty, and Freaks of Nature.

MRR: I understand that you were going to release a straight edge compilation but didn't. Why is that?

MM: I wanted to release a s.e. comp.. but then I realized that 99% of all s.e. bands that come out now are just regurgitated s.e. propaganda. I just figured that it would be a tape of the same song played over and over and over again. So basically. I just forgot about it.

MRR: What straignt edge bands do you like?

MM: I don't have very much s.e. stuff. The first s.e. band that I heard was Minor Threat. They were a great band. I like Crippled Youth's "Join the Fight" 7", Half Off, Infest, Infest are god. When I first heard their 7" I was totally blown away. They fully rip. I haven't got their 12" yet but I really want it, though. Infest if you are reading this, you guys kick ass.

MRR: What are your views on s.e.?

MM: I am s.e., but to me it is anti-drug, alcohol, and smoking. I am completely against those things. But I am not going to condemn some one because they drink or do drugs. That's for them to decide. Me being S.E. says that I have a positive mind and pride in my decision to be straight. I am not into the hooded sweatshirt, baseball cap type of s.e. Straight edge to me is just my way of thinking, not my entire lifestyle. But it is YOUR life so go ahead and do whatever you want just as long as it doesn't hurt other people.

MRR: Tell me about PPP products and service.

MM: All tapes have covers. Some include lyric sheets or booklets. All tapes are normal bias Maxell, Mem- orex, or Sony tapes. All tapes have music on both sides. I have very good service. Same to next day ship- ping. I believe that the service is just as important as the product itself.

MRR: How is ITZA PUNK ZINE related to PPP?

MM: It is related to PPP because I publish it. So far, it's lasted two issues with a third one now in the works. I am very proud of my second issue becuase it had tons of stuff to read and is very good.

MRR: Tell me about your third issue.

MM: It will have 5&1/2 x 8&1/2 format with at least 36 pages. This one will be a major improvement over the two previous ones. But we will just have to wait and see when it it finally out. Because of the smaller size the material will be shrunk down. Although, it won't have tiny print that you will need a magnifying glass to read.

MRR: Let's talk about yourself. How old are you?

MM: I am 15 years old.

MRR: Do you have any political views?

MM: I don't know.that much about politics yet. I recently started taking a liking to the news and the papers, but I don't like to comment on things that I don't know that much about.

MRR: Is there anything that is bugging you in society today?

MM: Most of society itself bugs me, really. There's so many narrow-minded people out there it's pitiful. There's people out there that judge a book by it's cover. Why don't they lood and see what is there before they go and lay their judgements and convictions on people. People seem to go by what they know by watching TV take shows and reading newspapers. They think that they know everything, but really they just need to think before they take action and speak. To quote the Hell's Angels "Those who speak don't know, and those who know don't speak." I mean, come on, mohawks have been around for well over 10 years. You would think that' they would have lost there shock value by now.

MRR: What do you think abut commercial radio?

MM: I think that the main stream stations are very lifeless. You hear the same songs over and over. The sole purpose of those stations is to sell big-time records.

MRR: What about the independant and college radio stations?

MM: The only stations like that around here are KPFA in Berkeley, which is the MRR station, and KDVS in Davis. Both are very good stations and I am proud to be a listener. They are not controlled by the music industry. The DJ's play what they want to play and not what a station manager tells them to play.

MRR: Geting more towards your musical tastes, how do you feel about Metal?

MM: I think that most metal is very good. Most of the thash metal that is coming out now .is very enjoyable. But lots of other record s that are coming out now are very fake. Like the cock-rock stuff. Those guys think with what's in their pants, and all that they care about are selling millions of records to get rich and how many girls they can get back stage after their shows. But the thrash speed bands like Death, Blood Feast, Kreator are all very enjoyable.

MRR: What are your future plans?

MM: Besides releasing a new comp and ITZA PUNK ZINE #3, I am plannning to organize a free show with a friend of mine. It will be all day long with as many bands as possible. I think it will be a LOT of fun.

MRR: What so you do in your spare time?

MM: Skateboarding is tons of fun. A friend of mine that lives next door to me built a half pipe in his back yard so I have been skating it a lot lately.

MRR: How do you feel about the scene?

MM: Really, the scene is pretty good. But the only reason for that is because the bands and a handful of dedicated people are really trying to make the scene good. I think that's bad, because the local bands or smaller bands who only have cassettes out are just as good or better than a lot of bands that have records. But those bands get pushed aside most of the time. because they don't have a record out. I am working to change all that. The bands. that have a tape out are just as important to the scene as the ones with records. They all should be treated the same.

MRR: Who is your favorite band?

MM: My all time favorite band is the Misfits, But I don't have to have every single Misfits bootleg, or anything like that. My second favorite band is Rush. I think everybody should listen to many different styles of music. Music is a mood and emotion, and each style of music reflects those emotions and moods. I love bands like Journey, Boston, Yes, because at times they fit my emotions.

MRR: How can people get in touch with you?

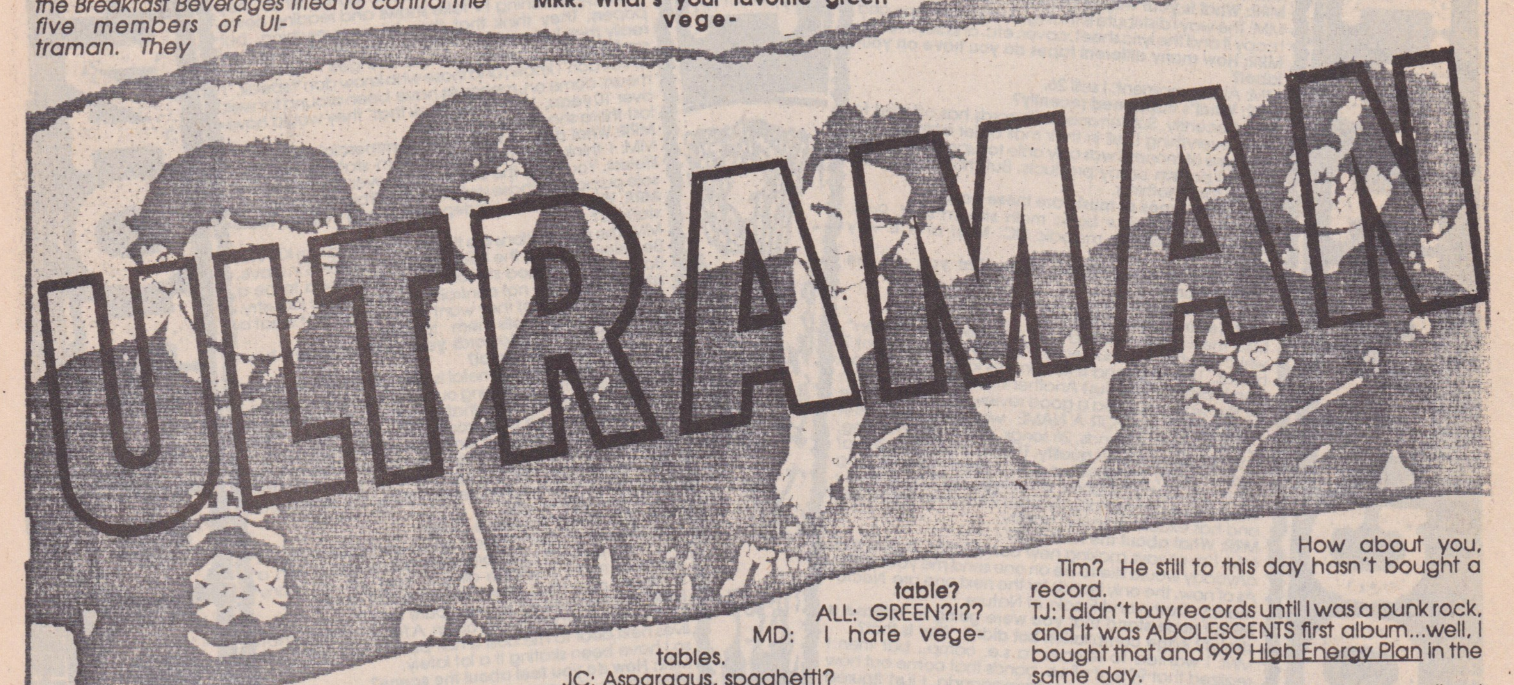
MM: For tapes, catalogs, zines, info. or anything write to Provocative Punk Productions c/o Mark Murray, 419 Dawnridge Rd., Roseville, Ca. 95678.

MRR: Any closing comments?

MM: I would just like to say that I hope that PPP can become the best that it can be. Remain dedicated to the underground scene and continue to supply quality products for low money.

ULTRAMAN

Formed in the spring of 1986 by the core of St. Louis' punk/slop legends WSY, Ultraman quickly proved themselves to be one of the most vital, exciting, and energetic punk groups in the Midwest. Combining the best elements of early punk and new wave with the attitude and drive of the first generation of hardcore, they have still managed to avoid classification and attract fans from absolutely every corner of the punk spectrum. They have already released two 7" EP's on Science Patrol Records (now both deleted), and have a new LP on Nicky Garrett's Brooklyn-based New Red Archives label, distributed by Caroline. The album, entitled Freezing Inside, covers just about every element of the Ultraman sound, and it proves without a doubt that even after three years and several line-up changes, they have maintained the spontaneity, dedication, aggression, and strange sense of humor that they and the Midwest are famous for. This interview happened on a shivering night in the back room of the Bernard Pub in St. Louis. Cathy and the rest of the Breakfast Beverages tried to control the five members of Ultraman. They are: Jon Corcoran (bass), Tim Jamison (voice), Michael Story (guitar), Mark Deniszuk (drums), and Rob Wagoner (guitar). Here are the words that were exchanged. (Special note: This interview contained many side jokes, laughter, and "GUI!" sounds that occurred so often that they were not noted.)



MRR: Do you want basic stuff in this?

JC: Yeah, a lot of bass.

all: GUI! GUI! GUI!...

MRR: I don't know how to spell that.

MD: G-U-I, G-U-I!

MRR: How old are you guys? I know you're not teenagers.

TJ: Yeah, that's right, we're rebelling. We rebelled against teenagers.

JC: We're all six teenagers, I mean sixteen.

MRR: You're only sixteen?

TJ: I'm Tim, I'm 24.

JC: I'm John, I'm...this many...(laughs)...I can only count to 21.

MD: Are you? How old are you?

TJ: Minus one.

MD: He's John, he's 20.

MS: I'm Michael, I'm 23.

JC: I always thought it was Mike!

MD: How about Rob?

RW: I'm 23.

MD: I'm Mark, I'm 20.

MRR: So you're not teenagers?

TJ: NO! Since, oh, whoever decided...

JC: We're adults.

TJ: We're rebels, though...GUI!

MRR: Contrary to popular belief, ULTRAMAN is not a rebellious punk band. Teenage rebellion doesn't rule here.

TJ: Yeah, no teenagers. But we like Adolescents.

MS: We like teenage girls.

MD:...and we're straightedge, but we're not straightedge.

RW: We keep it to ourselves.

JC: We're closet straightedge!

MD: Every song doesn't rhyme. We're not mad. We're not angry. We're jolly young people. Everybody's happy nowadays.

MRR: What's your favorite green vegetable?

ALL: GREEN?!??

MD: I hate vegetables.

JC: Asparagus, spaghetti?

TJ: I can eat fried okra, if I'm bored enough. When it's covered with...I guess it's not green then, it's brown, it's coverd with this...matter.

MD: My favorite green vegetable is green popsicles.

JC: I like green vegetables...I like all food.

MRR: How long have you been around?

MD: 20 years, he said 23 years...

MRR: THE BAND!!

TJ: Three years.

MRR: When did you come along, Michael?

TJ: Well, me, Rob, and Jon have been together since the beginning.

RW: April, 1986.

TJ: Two days after the Naked Raygun show.

MRR: What was the first record that all of you bought?

TJ: Ever in our whole lives?

MD: KISS Alive 2!

JC: Oh, I got that one, too! No...I don't know...

MD: I got KISS Alive 2, me too, two, to...

JC: Mine was...G.G. ALLIN!

MD: The first record I ever bought in my whole life was...the new...umm...TIFFANY!!

JC: I was born punk, I woke up punk.

MD: Him and Rob Thompson.

MRR: Punk is a fashion, you know, so when you go to sleep and take off your clothes, you're not a punk anymore.

TJ: Really? I guess that's why I go to bed dressed!

JC: So do I, though...

MS: The first record I ever bough was NEW YORK DOLLS Lipstick Killers.

MD: Oh, you're cool. He doesn't want to admit that he got BEE GEES Greatest Hits, so he thinks of something sorta cool, sorta old.

MS: I swear, and I never had any money. But I remember I stole my sister's SHAWN CASSIDY record to give to a girl at school I had a crush on. She wasn't impressed.

JC: No way!! You were butterin' back then!

MRR: What about Rob?

RW: Mine was SPIKE JONES Greatest Hits.

JC: Who's SPIKE JONES?

MD: How about you, Tim? He still to this day hasn't bought a record.

TJ: I didn't buy records until I was a punk rock, and it was ADOLESCENTS first album...well, I bought that and 999 High Energy Plan in the same day.

MS: If I would have had money earlier, I probably would have been buying ROLLING STONES records...

TJ: I had no interest in music...

JC: WAIT! You guys, I'm too cold...GOODBYE!

MRR: What is "Eggboy"?

RW: Eggboy is me. It's kind of about most of my childhood put into a song. I wrote the music and the words.

MS: It doesn't mean that Rob's an eggboy.

TJ: Tell 'em where you wrote it.

RW: Plaza Frontenac in my car.

TJ: Yeah, because he stopped first, told me that he wrote it. I was skating the waterslide on Lindbergh, he stopped, sang the whole song to me, then left.

MRR: And after that, a cult was born. Speaking of that, what do you think of duct tape?

TJ: Duct tape rules! It fixes anything.

RW: Greatest invention of all time.

TJ: If you can't fix it with a hammer, you can fix it with duct tape.

MRR: What are your hobbies, and don't say music.
TJ: (laughs) Definitely not mine.
MRR: Bowling?
TJ: We bowl.
MS: We don't bowl that much.
TJ: We just started bowling...
RW: I have my own ball, though.
TJ: What does it say on it, Rob?
RW: It says "WAGS".
TJ: I love it. I ride a skateboard.
RW: I skateboard periodically. We used to skate all of the time. Now we just do it sometimes. It comes with age, really.
TJ: It comes with working a lot and being tired.
RW: I play golf.
MS: He plays golf with Fritz (of Strangulated Beatoffs).
MRR: Do you have clubs?
RW: Yeah...
TJ: He was on a golf team.
RW: I like video. Video tapes...and I have a massive record collection, too.
MS: MASSIVE. If he'd just hit the 5000 mark, we'd all throw a party. We'd be so proud of him.
TJ: Rob has more records than anyone ought to have. But the problem is, he just has 900 copies of MINOR THREAT Out of Step-all different covers.
MS: I sit at home a lot. I sit at home, and write music.
TJ: You can't say that!
MS: No, that's all I do, I sit around and write music and play guitar. I'm experimenting with all of the different ways that I can fuck up my hair. I want to be bald, but I don't want to do it the easy way. I'm not a wimp.
MRR: What do you guys sound like?
TJ: We sound like a bunch of people who listen to a lot of old punk rock and early 80's hardcore, and then started playing, but didn't think about it.
MRR: What are you guys all about...why?
JC: Fun! Who cares!
MS: Why not!
TJ: What do we believe in? Oh, yeah, I wrote it down once...
JC: I played naked once, twice!
TJ: We're about forty minutes long.
JC: We're art. We're metal.
MS: We don't care about politics because we're not politicians.
TJ: I am, I didn't tell you guys, I'm running for Alderman.
MRR: Great, I'm moving! (various laughter and "GUI!") Bands before ULTRAMAN?
TJ: W.S.Y.
MD: WHOPPERS TASTE GOOD...
JC: OCTAGON, SPADES, MIDNIGHT ANGEL...
RW: THE IMPEDIMENTS, STEVE PICK EXPERIENCE, CULTURE SHOCK...
MS: I played briefly with a really sloppy band from Columbia. I moved to St. Louis and played with CULTURE SHOCK for a while, and NEVER ALONE.

RW: I was in CULTURE SHOCK for a long time.
MS: Rob and I played in CULTURE SHOCK together. I saw Rob attack an audience, he took after them on foot with his guitar.
MRR: What are your influences?
TJ: What are my influences...hmm...
RW: Name a style, not a band.
TJ: Oh yeah, punk. That means a lot. Jake Burns! Ha ha! I'll name a whole person!
RW: Musically? I like a lot of different kinds of music, but what really ties it all together is that it's honest, to the point, and comes from the heart. It's mostly punk, but I like lots of other things that have the same attitude.
MS: I like any kind of music that's music that people make because they like making music, not the music people make because they like making money. Now, I listen to a lot of jazz and other different stuff.
TJ: That's too deep for me. I hate jazz.
RW: You like VINCE GUARALDI, don't you?
TJ: Yeah, only because it's the PEANUTS theme and you can dance to it...I hate it all. I hate basically everything. I only like bands' first albums. Well, I like the ADOLESCENTS' third album.
MRR: What happened when you went on tour?
JC: A lot!
TJ: Well, I have it all in my head...(beep) Okay, we drove down the highway, and we drove real far and real fast. We got to D.C. at about ten in the morning. We looked at the Lincoln Memorial, the Vietnam Memorial, and the Washington Monument and we drove around the White House, waved at Ron, and he came out and talked to us for a few minutes. We said 'Bye, see you later, we've got to get going.' We went down to Leonard town, Maryland, and we played with McRad, they really rule. Everybody was really cool down there. Then we drove from Maryland at 9:00 in the morning and we got to Boston at around midnight. At midnight, AT MIDNIGHT! An 8 hourdrive took 15!
RW: We saw Henry Rollins there.
TJ: We got to town and got lost. But the show stated at midnight. We saw Mike Gitter there, we shook his hand and said 'hey' and then we didn't see him for the rest of the week. Then we played with BONGWATER from New York and HULLABALOO and we had a lot of fun. The van got stuck in this hole in the alley and the sewer exploded there and it smelled real bad.
MD: Tim dropped my tom in it.
TJ: That was pretty funny, though.
MD: Bob was there the whole time.
RW: New York was hell.
MRR: How long was the tour?
TJ: A week long.
MRR: How far did you go?
TJ: All the way to the East Coast, because once you get there, there is all of this water and you can't go any farther.
MRR: Next time, are you gonna go to Canada?
TJ: I don't know, it's kina cold there...
MS: No, there's Toronto, I went to the Anarchist Convention there.
TJ: NO! NO! We're not going to Quebec, they speak a foreign language there. Foreigners bother me. I can never understand what they are saying.
RW: Ontario maybe, or Alberta, it's got SCTV, or Toronto...
TJ: Wait, that's right! Home of SCTV!! take everything back, I love Canada...(sings) Oh, Canada...
MRR: Anything else? Comments?
TJ: We covered the basics: They know what we listen to, they know how old we are, they know what we sound like, we have a record out, and that's all that counts!

PARKINSON SQUARE

Introducing Parkinson Square to the world (good introduction!) In January '88, Gilles (guitar) and Hugo (drums) started the noise in Gilles' parents cellar, making the good wine turn sour. Soon they were joined by Akis, a Greek bass player, who had just left his band in Athens, Chaos Generation (2 LP's), to come over to France to experiment the advantages of a "soon to be united" Europe.

Finally came Laurent, the one who's in charge of the vocal duties, only 3 weeks before our first gig in Lyon (our nice but boring hometown), supporting Les Thugs.

Eventually time passed by, songs were written, demos recorded, gigs played...before our first single came out in February '89 on Gaugnaf Movement: it's a 3 song EP recorded on a 8-track. Songs are "Whorehouse Muzak" (our rockiest number about Acid House music, a joke song), "Long Noises" and "Americanized" (about our contradictions with the USA).

A month later, we went to the south of France to record a 12", with Christaphe from Les Thugs producing the 12", entitled "Square Up", it has got 9 songs (11 on the K7 version) and we feel it's a good record, so get it! Oh yes, it's also on Gougnof Mvmt.!

We also have 1 song on the "Hardcore Evolution" compilation (on Jungle Hop Rec. this time) and possibly songs on a Flush Prod. compilation tape in California (we're still waiting for news about that!)

So far we've played with Les Thugs 3 times, Flitox twice, Dezerter (Poland), Phobia, Crowd of Isolated (Germany), Young Gods (Switzerland), A. C. Temple (UK), Parabellum and many others...

From the gigs we've played, we feel quite disappointed with the French music scene. Here, the people aren't really into listening to a band, but more into being in the latest hype (though sometimes you meet some music lovers who are interesting), this not only applies to the HC scene. I guess this is not only particular to the French scene, but it's not gonna console us! Anyway, have fun and don't pay attention to deadly serious posing people!

For record orders (single $3, 12" $7) contact Gougnof Mvmt./ 35 Rue Burdeau/ 69001 Lyon/ France. Write us, we will answer!

P.S. Though we have a lot of common things with Les Thugs, especially a good friendship and a mutual love for each band's music, Parkinson Square is not a clone of Les Thugs!!! Thank you, Parkinson Square.

MAXIMUMROCKNROLL

PENNYWISE - "A Word From The Wise" EP

Pop hardcore with lots of melody. Very well done and should appeal to lots of folks - where did these guys come from? (TY)

FLIPSIDE

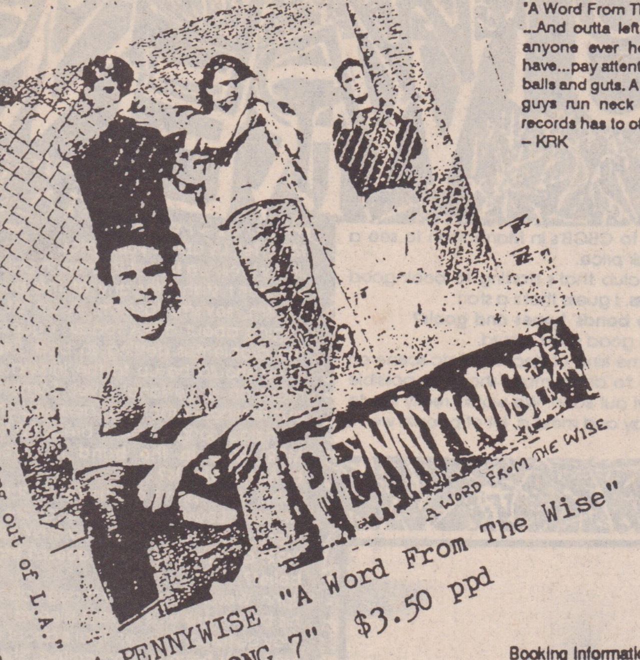
PENNY WISE

'A Word From The Wise' 7 EP

...And outta left field come Penny Wise, has anyone ever heard of 'em? Well, now you have...pay attention. Pop flirting punk with lot of balls and guts. A slap in the face surprise. These guys run neck in neck with any bank Cruz records has to offer. Hope they don't break up. – KRK

"pennywise is the next best thing out of L.A."

DJ vernon, 88.9 FM kxlu los angeles


PENNYWISE
A WORD FROM THE WISE

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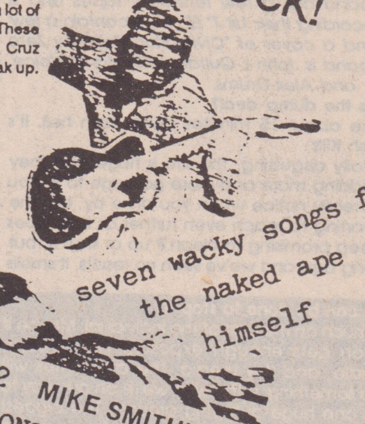

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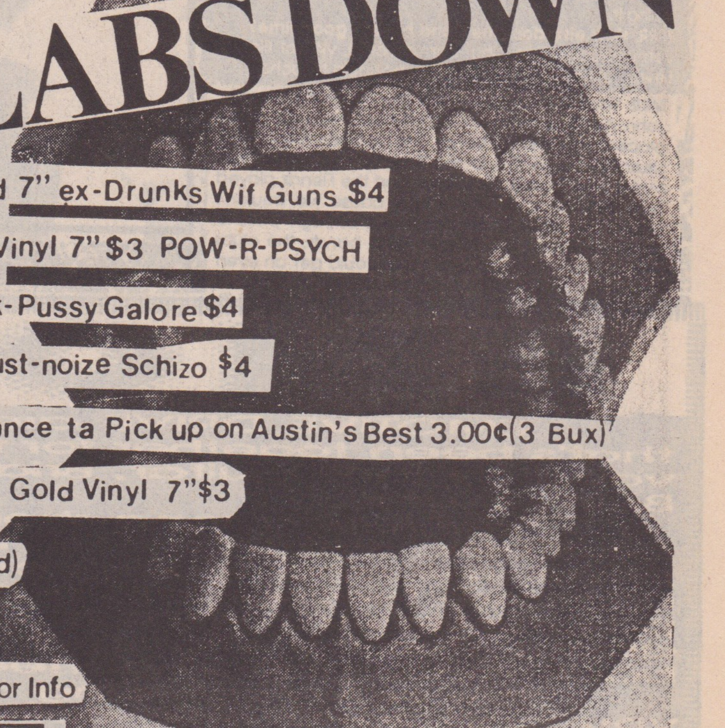

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NEW BANDS

GUTWRENCH

Gutwrench is a four piece band from Staten Island, New york, home of the largest landfill dump in North America. No shit! This is no doubt something to be proud of . This interview was done by the editor of the Antti-Censorshiist gorecore magazine 'STINK'.

The band has a few rehearsal tapes and is currently recording their 1st 7" EP. It will contain a few originals and a cover of "Civilization Dyin" by Zero Boys. The band is John L-Guitars, Billy Hamill-Voice, Lewis-Bass, and Alex-Drums.

MRR: Whats the dump deal?

Lewis: We're about 15 minutes away from hell. It's called 'Fresh Kills'.

Billy: It's totally disgusting. The site is huge and they just keep adding more and more garbage to it. You could only really notice when you drive by, but the stench is starting to reach even further as time goes by. They keep promising to clean it up or stop it, but that was long ago and we've seen no results. It smells like death.

MRR: What can be done to stop it?

John: Not much on the part of the individual. Maybe if the situation gets enough exposure like through papers, radio, and the media, the authorities will have to do something. Otherwise we're on our way to becoming one huge dumping ground. The biggest problem is that the water is becoming contaminated.

MRR: Let's talk about the sound of Gutwrench.

Lewis: It's basicaly a conglomeration of our favorite bands (Ramones, Prong, All, AC/DC) with a lot of personal touches where melody, short lead breaks and lyrics are concerned.

Billy: But our main sound influences come from Bad Religion and Zero Boys.

John: We really like heavy guitars, raw and quick with some kind of lyrical intelligence. DC bands rock.

MRR: Would you classify yourselves as 'punk'?

John: Yes we would. A lot of the bands out today are afraid to say they are punk because it is considered labeling and they are afraid to lose fans. We have no fans so things can't get much worse for us, can they? We will admit that we are punk rock as we have been called. There is no other real way to describe our sound.

Billy: We're also not out to make money either. It would be nice to break even but we just want to express ourselves and have a really good time doing it.

MRR: How else does the band have a good time?

John: Record collecting, comic books, violent films...

Lewis: ...and visiting our horribly polluted beaches.

MRR: What is the music scene like on Staten Island?

John: As far as clubs are concerned, there are a few places that will book bands. The bad part is that they ususally charge $10 to see 3 really bad pretentious metal punk bands. New Rose and the Fiendz played here but the club was empty cause we couldn't afford the door price. Maybe if enough people stopped paying to see the metal bands, the clubs would lower the price and punk would get an even break on Staten Island. Otherwise you'd have to travel all the way to CBGB's in Manhattan to see a good show for a fair price.

Billy: There is one club that's starting to book good shows for a little less. I guess that's a start.

MRR: What are the bands' hopes and goals?

Lewis: To play to a good sized crowd.

Billy: To start up some kind of decent music scene on Staten Island. Also to do as many shows as possible and ahve our vinyl out soon. We would really like to go on tour someday and meet a lot of people we've always admired.

MRR: Tell us about your lyrics.

John: Well, we try not to preach politics too much but we don't stand for any of the basic immorals like racism, sexism, fascism. A lot of bands seem to singing about drugs today. I guess that's becuase the problem is getting so bad. Experimenting and using should be up to the individual. Our lyrics are more on a personal level. Sometimes we express our feelings, problems, and search for solutions. A humorous song will often break up the tension.

MRR: Who in the band is involved with other bands/projects?

John: Alex plays drums for a thrash band called Atrocity. Lewis plays in a hardcore band called Our Gang. I once did a live show in NY for GG Allin.

MRR: GG is pretty sexist, doesn't that contradict your belief?

John: Well, I never really though about it. I don't follow his beliefs. He was always nice to me so I agreed to play guitar for a show. That's about it.

MRR: You have a song called "She Hates My Guts". What is it about?

Billy: One sided love. Everyone goes through it.

MRR: Do you like other types of music?

John: I like a lot of industrial and noise bands like Sonic Youth, (early) Swans, stuff like that.

Billy: I like a lot of psychedelic music.

MRR: What is the most inspirational song toward Gutwrench?

John: Either "Hooidge" by All or "Understand" by Government Issue.

MRR: Do you guys dislike any type of music?

Lewis: Yeah, bad pretentious glam metal in which Staten Island seems to breed.

MRR: Would you like to say anything else?

John: Yeah, if you'd like to write for stickers and tapes, videos or for info on the upcoming EP. Write us. All letters will be ansered almost immediatley. Free Twisted Slaughter fanzine to the first 50 people who write. It's hilarious. Our address is: Gutwrench, PO Box 060623, Staten Island, NY 10306. Also if you're into bad films you can write: Stink Zine, 27 Hillcrest Street, Staten Island, NY 10308.

EMOTIVE

EMOTIVE DRIVE are a band from New Jersey that's been together for two years. We are Anthony- vocals, Mark- guitar, Brian- guitar, Shane- bass, and Brett- drums.

We feel a song should leave the listener with a possible solution or better understanding of problems and inner conflicts. We try to turn our negative feelings into positive energy that will push us progressively towards our individual goals. We're about finding strength and power within yourself backed by good-hearted feelings.

We have a 6-song demo tape that's free, but if you can send one dollar for postage it would be greatly appreciated. Thanks. Mark Conforti/ 69 Bemice Rd./ Belleville, N.J. 07(09

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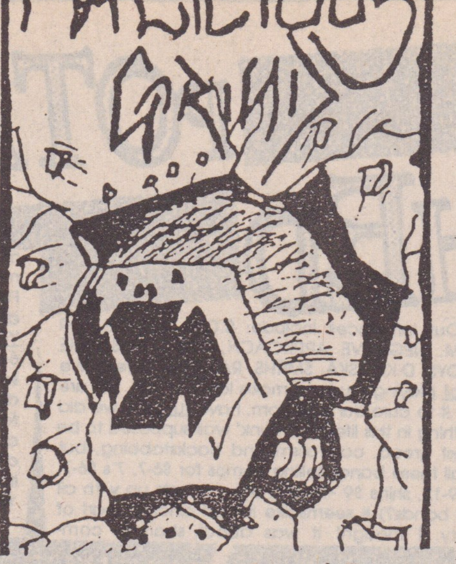

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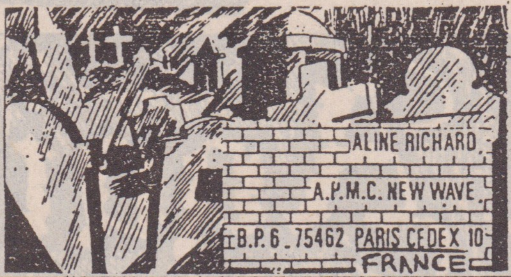

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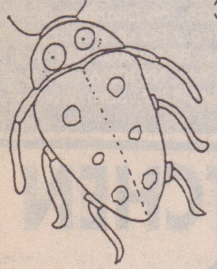

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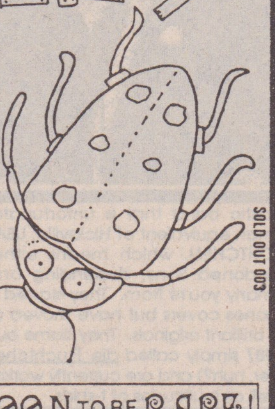

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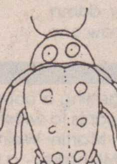

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NEW BANDS

THE MOSHED POTATOES

Yo! Whats up? we are the MOSHED POTATOES and that's all we are. We are JP28 (John Perez)-vocals, Joe Hamrock-gitter, Aaron Bergner-bass and Omar B. Lopez-drums. We started as a joke on the summer of '88, playing with a distorted bass only and improvising songs. So we thought the jams we were doing sounded cool, so we do them seriously. We went to a 8-track studio and recorded 6-songs. Our debut was on June 20, 1989 a Test-site benefit for the American Peace Camp & The Las Vegas Alternative Co-op. The show was with Eugene Chadbourne and other local bands , so now we are on a ROLL!!!!!!!!!!

Our influences include: S.O.A., CAUSE FOR ALARM, NEGATIVE APPROACH, (old) D.Y.S., THE CLITBOYS, D.K.'s, SKA, SMITHS, RAP, just a few. We are not playing music to make lats a bucks, we are doing it to cure our boredom, have fun, say we did something in this lifetime. "Punk" was supposed to be against greed, capitalism and backstabbing, but with all these bands selling demos for $6-7, 7's $6-7, LP's $9-12, shirts $9 -14 etc. etc. (whats up with all these bands?) it seems like it's just another part of society. I thought it was about sharing, communicating with people not getting rich to shoot up more drugs in your veins (no were not S.E.). We are FUCKING poor! but were not gonna try and scam kid's dollars. Well, I guess that's enough bitching for now. YOU can get our demo entitled "Non-Profit" with 6-tunes, lyric sheet, stickers and cool cover by sending 1 of the following: a blank tape+2 stamps, a demo of your band+2 stamps, or a copy of your fanzine+2 stamps (stamps are for postage). T-shirts are QUALITY 1 size fits all, YOU can get 1 by sending 4 dollars, yes ,$4 or a copy of your band's 7" or LP. And if you don't like this cheapbio, fuck off!

MOSHED POTATOES c/o Omar/ 2833 Civic Center Dr/
North Las Vegas, NV 89030

Born Against

BORN AGAINST was formed out of the ashes of Life's Blood, Sticks and Stones, and Plain Truth fanzine in the fall of 1988. Sick of recent near destruction of independent punk/underground music in New York, the lack of bands with any semblance of a real message (besides "hate", "revenge", or "straightedge"), and not being able to give birth. BORN AGAINST came into existance as a direct result of the lack of pro-thought music, a miscarrieage of a bloated, disfigured "scene". We also have our own fanzine, Dear Jesus of Which #36 (Nausea, Life's Blood, Hilly CBGB, Ian Dischord, Dan NFA etc.) is available through our PO at $1.50 ppd. glbzyck ykwo die motherfuck. BORN AGAINST, PO Box 1145, Cooper Station, New York, NY 10276, USA. for shows: Adam Krinkler (201)545-8717, Sam Weiner (212)219-8207.

DIE FRUCHTCHEN

After a short jaunt in Germany (West and East) I've come home with news for the U.S. about a fantastic band that is unfortunately stuck in the German equivalent of Hicksville, USA. They're called FRUCHTCHEN, which means either Little Fruit or Abandoned Sons, depending on which part of Germany you're from. They started out doing mostly Ramones covers but have moved on to doing their own brilliant originals. They came out with a cassette in 1987 simply called die Fruchtchen (pretty damn clever, huh?) and are currently working on a new one as well as multitudes of t-shirts.

If anyone is interested in getting a copy of one of their tapes or a t-shirt or just wants to write to some really cool people, write to: Martin Weinig alias "Bauer": lead vocals Tilmann Michalke - a.k.a. "Til": guitar, vocals Richard Keller - a.k.a. "Richie A. Basement": guitar Matthias Gross - a.k.a. "Moff": drums: Jorg Broder -a.k.a. "Brod": bass, at this address: (whoever you're writing to) c/o Matthias Gross/ Im Vordertal 16/ 5421 Frucht/ W. Germany.

In a recent letter from Moff, he says, "How the hell are we going to be able to play in Indianapolis or the USA at all? We'd love to, naturally, but how would we pay to get there? We're so poor!" They play mainly in the itsy bitsy village of Frucht or nearby Koblenz, opening up for bands like the Lemonheads and pissing off the local Polizei.

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NEW BANDS

SUGAR SHACK

Greetings from Houston, Texas. I would like to tell you of our band Sugar Shack. Andy Wright-guitars, backing vocals, Mark Lochridge-lead vocals, J.R. Delgado-bass groove, Austin Tomerson-guitars, slide, noise, Keven Constantnelli-drums. cymbals.

Sugar Shack formed out of the ashes of the Party Owls (who released a 7" EP titled "Rock Out" in '85). After formation on October '88, we recorded a four song demo, the song "Got A Match" will appear on the Houston Loud compilation. We will also be freatured on the Axiom Compilation Vol. II; which is being put out by our bass player's club. Future plans include returning to the studio to do another demo which will be available to zines and radio stations. We have plans on releasing a single and doing shows in Texas. Sugar Shack's musical style is swamp grunge blues rock influenced by 60's garage punk, 70's arena rock, and 80's guitar noise. For more info write: Sugar Shack, 1341 Castle Court #309, Houston, TX 77006.

FACTORY REJECTS

We are the FACTORY REJECTS (formerly Anal Distortion). We are a group of American kids living at a military base in Belgium (which is in Europe). The band is: Phil Hunt (15) drums, Mike Guerrero (16) hits the top string of the bass, Paul Ristow (18) strums the top four guitar strings while Dave Kincade(16) yells,screams and barks out meaningful phrases of wit and humor. Interviewed by Will, June 4 1989 in Dave's bedroom.

MRR: O.K. give me the band's history, like when and why did you start?

Dave: Paul was first in Anal Distortion with two friends. After a while the bassist and drummer quit so I played bass and lead vocals while Phil drummed. Mike came in so that I could jump around more and focus on my singing. This also made us more fun to watch as I'm always on the move. We started on 1988. This line-up is solid until Paul goes to college.

Everbody: BOO HOO!

Dave: We started because we were bored, young, full of energy (especially me) and we wanted to do something positive and fun.

Phil: I thought it was to get chicks!

Paul: We also wanted to be heard and voice are thoughts and ideas.

Mike: Wow, thats pretty heavy Paul.

MRR: What's your music like and how would you label it?

Phil: Its sloppy but fast hardcore.

Dave: We are a positive band who play simple, loud and fast music. None of us can really play except Paul so we kinda suck. We do have nine orginal songs and do lots of covers.

MRR: I notice that Dave does all the talking, why is that?

Phil: He won't let us.

Paul: We can't speak english

Dave: I have a big mouth and also I write the lyrics so I guess I'm just Mr.Wordy. Everyone else is lazy.

MRR: Who writes the music?

Paul: Me!

MRR: Dave, tell me about some of your songs.

Dave: Ur.. well are songs cover lots of different topics. We have songs that deal with dickhead parents, rape, about getting revenge, skinheads, unity and a song about get fucked over by the Nazi-troopers commonly called cops.

Everybody: We hate pigs!!

Dave: We also have some goofy, fun songs. In one song we just repeat "Raw chickens, chickens are picking." 32 times. Its great! It's our party anthem cuz we play it at parties and everyone sings along. I never sing a song the same way, I make up new words depending on how I feel.

Paul: I wrote one song which is anti straight edge but it is meant to be a joke like Crucial Youth.

MRR: Are you guys political?

Dave: Well mostly Mike but I don't write about those and other social issues because I really don't know too much about them and lots of other bands already do stuff like that lots better than we could.

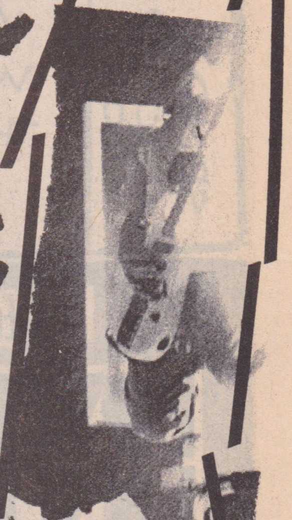
MRR: Urr.. what music are you influenced by?

Mike: D.C. hardcore mostly.

Phil: 7 Seconds and S.E. bands.

Paul: Cryptic Slaughter, The Accused and Bad Brains.

Dave: Mungo Jerry and early hardcore (82-83) but all the music I hear influences me one way or another.



MRR: Are you guys straight edge, racist, etc, etc...?

Paul: Fuck no!

Dave: We alll drink because it's legal and lack of anything else to do in Belgium but other than that we are pretty straight. One of us smokes pot but the rest of us hate it. Like I said before we have a "positive outlook" on life.

Phil: I like S.E. bands.

Paul: I think S.E. has really gotten stupid and out of control.

MRR: Do you have a demo out or anything else?

Mike: We have ten albums on Pick-Yer-Nose Records.

Dave: No, we only have shitty homemade recordings because there is no place on base to make a good demo and cuz we can't speak French, so we can't do it here in Belgium.

MRR: Well, do you ever get a chance to play?

Dave: Yeah we play where ever we can. We used to play outside the school but we had to stop cuz you could hear us all over the base and the pigs told us to stop. About 25 people would watch us. They would just stare at me cuz I'm always jumping around and singing my head off. They did like us.

Mike: Yeah and the same number would shout "You suck. Stop playing."

MRR: What are your plans for the future?

Phil: Try to get a good demo tape out, one we could sell.

Dave: I'd like a sex change and a labotomy.

Mike: To play a gig in Aalst.

Paul: Be on the cover of Bop!

MRR: Er..any parting words. Be serious if possible.

Dave: Over here we have to drive two hours to see bands play and not that many bands are over here as it is. But still we try to go to every fucking show and love it. While back in the states I read about where only 20-30 kids show up to a gig and it is fucked. People have to start supporting the scene or else there won't be a scene. I wish I could see a band every week. I envy you. Also I'm sick of people that do go to shows just to pose and beat people up. When you go to a show leave you egos, bad attitudes and masks at home.

Phil: Alright Dave, you should join Crucial Youth.

Mike: Write!! We will write back!

Paul: The Exploited started punk and Wattie is Christ and I don't care what you think.

Dave: Bullshit. Culture Club started it and Boy George is god.

Phil: Goodbye and god bless you, we love you all. Write us please! Factory Rejects/ c/o Dave Kincade/ PSC Box 2514/ APO NY 09063.

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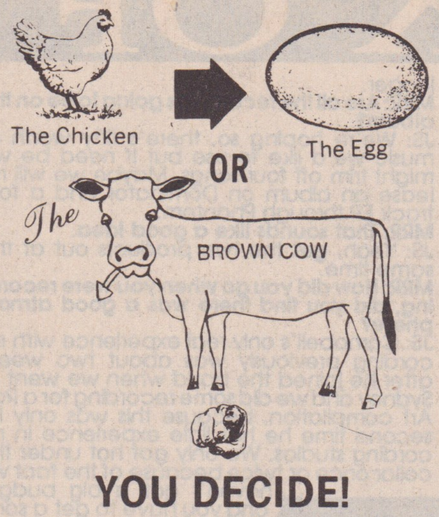

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Sat 23 **POISON IDEA** • the Melvins
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Thurs 28 ? **Agent Orange • Lifeline**
Sat 30 TBA • ***Bulimia Banquet***
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Sun 31 New Year's Eve w/ **Primus** • tba

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Fri 5 VerySmall Record relase: Mr. T **Experience**
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Sat 6 **BLAST! • SlamATM • Dark Issue**
Fri 12 ***Victim's Family*** • **Sharkbait.** • Thinking
Fellers Union • the Himalayans • Oceanfire
Sat 13 **a Rock Against Racism show**
in honor of Martin Luther King's birthday
Fri 19 **NoFX • Neurosis.** • Stikky • MorbidLifeSociety
Sat 20 a**Slingshot**magazine**Benefit**
Fri 26 **—Green Day—Downfall—Econochrist—**
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MARK OF CAIN

Interview, Artec Studios, John Scott, Kim Scott, Campell Robinson.

MRR: Firstly a few questions about the recording you've been doing - which songs have you recorded?
JS: I estimate about half of them are new one's and half are old one's. We decided we're not going to record all The Mark Of Cain songs because a lot of them have fallen by the way-side, the songs we have recorded are the one's we have in our set-list now. There's...Wait For Me/Wake Up/Summertime/ Dead Mans Mail/The Return (You're Alone) The Set-Back, The Hammer, Visions Of Love/ Suppression, The Last Judgement/Call In Anger/and Attrition.

MRR: Who has engineered the recording?
JS: Steward Sheldon, he's the principle of Artec Studios. We met Stewart Sheldon when we re-did the vocals on Attrition, which was on the Dominator, Are We Still Hear Compilation and that went really well, so then we used him again when we recorded Wake Up, You're Alone, and Dead Man's Mail at Artec Studio for the demo. He was good to work with, very open to ideas and it worked out really good...so we had found a place we went well in. We will deal with Artec anytime.

MRR: How many hours did it take to get the tracks down?
JS: About twenty hours and it'll probably take another twenty to mix then.

MRR: What parts did you play live and what did you over-dub.
JS: Drums and bass have no over-dubs, the guitar has one live track and one over-dub track which is identical to the live one, we found on other recordings when there was only one rhythm guitar track it lacke guts, so now we always double up, after that there might be one more with fills. We try not to do too much that we can't do live.

MRR: Are there any effects you are planning to use on the vocals etc?
JS: On the vocals in the places it needs to be sung in melody and needs sustain we double track it, we've always done that. Sometimes we double up some words, usual things, there is normally one vocal in the verse, maybe two in the chorus and there is sometimes one sound effect track in the background.

MRR: What about the drums, do they have reverb on them?
JS: We'll put some reverb on them, we don't really want a dry and natural sound. I like a drum machine sound.

MRR: How soon do you hope to have the album out?
JS: It depends, at the moment it is either going to be released through Dominator or Phantom or both. We figure if Dominator take it it'll be out in two and a half months, so it would be out in mid-May, if Phantom take it I'd say it would be a couple of months longer.

MRR: Are all the recordings going to be on the album?
JS: We're hoping so, there's fifty worth of music we'd like to use but if need be we might trim off four songs. Maybe we will release an album on Dominator and a four track EP through Phantom.

MRR: That sounds like a good idea.
JS: Yeah, get the two products out at the same time.

MRR: How did you go when you were recording, did you find there was a good atmosphere?
JS: Campbell's only real experience with recording previously was about two weeks after he joined the band when we went to Sydney and we did some recording for a Roo Art compilation, because this was only his second time he has little experience in recording studios. We only got hot under the collar once or twice because of the fact we haven't got a big budget and you have to get a song done.

MRR: And there's pressure.
JS: ...Sometimes you have to comprimise a little and leave a couple of problems on it. For the drummer it is a real barstart to have to hear that dropped beat of one that wasn't quite on time. Some songs Campbell wanted to do again but given the time and money we couldn't. In the end we did re-do some songs which were really bugging him. There's a couple of mistakes which only we'd know were there but if people can pick them out good on them.

MRR: How long have you been playing drums for Campbell?
CR: About six years.

MRR: How long have you been in The Mark Of Cain?
JS: He's been in the band for about ten weeks, he joined just before Christmas.

MRR: What bands have you been in previously?
JS: Systematic Crap
CR: Systematic Death, they're not around anymore, well, they are but they need a drummer.

MRR: You've been doing a lot of gigs lately, how have they been, has there been a lot of people there? Are you building up a regular following?
JS: The real turning point was after a show at Flinders Uni playing with Big Black in 1987. After that we had some gigs where it was totally packed, and it has been fairly regular ever since and there is a core of people who regularly come to see the band.

MRR: What plans do you have for this year? Releases, tours etc.
JS: We're going to try and get to Melbourne in a few months and we wnat to go to Syndey mid-year and get some gigs with King Snake Roost, Lubricated Goat, and some others. We may get another guitarist, I would like to be able to stop playing occasionally when I am singing but would still like a guitar in the back ground. As far as releases are concerned we've got to sit down and write a whole bunch of new songs because all the songs we have got at the moment, which we are playing, are going to be on the album and to be honest we're pretty sick of them, we still like them but we are playing them all the time, we want to get onto something new.

MRR: Has the band been very productive?
JS: We haven't really had the time, we wrote a new one last night and Summertime is a new one, which we all wrote together.

MRR: Who writes the songs?
JS: Mainly me. I usually come up with a guitar riff or an idea.

MRR: What gives you inspiration to write songs?
JS: Sometimes other bands, sometimes a book I read, sometimes a thought that comes into my head when I drive to work. To me it's usually a book I read or ideas I get. Sometimes when I'm pissed I come home with a million thoughts in my head and I jot them down, when I read them in the morning some of it's crap but here may be some good lines which I think would make a good theme for a song. MOst of our songs have a theme.

MRR: Talking about books, got any favorite books?
JS: I'm a real Colin Wilson fan. He wrote a book called The Outsider, not the one by Camus, but one which took all the Outsider-type books and wrapped them under one heading and exploring all those.

MRR: Existentalilism?
JS: Like that...not that I would say I'm an existentialist at all. He writes about Camus and Nietzche and those sort of guys, Colin Wilson might mention a book and I'd go out and buy a book and read it. I like Burrows (he mentions a few others but I missed their names). I like some science fiction books, some which are almost disposable, you can real them in a day and it gives you all these ideas to think about, quite relaxing reading.

MRR: How about favourite bands?
CR: I like lots of hardcore and thrash.
JS: I liek a lot of what Henry Rollins is playing. I like Big Black. I like motown, Diana Ross and the Supremes. I like Hendrix. It could be anything, it could be Biva Ti Awana Mexican Brass. I like all sorts of stuff. The main thing is to steer clear from crap commerical which is obvolusly only out there to make money.
KS: I like a lot of English stuff...The Fall, Joy Division.

MRR: What Adedaide bands do you think have potential or do you like to go see?
JS: One band that sticks in my head is the Hot Tomatoes, another Adelaide band I really like is Wormtonge.
CR: I liek Order of Decay, Where's the Pope and Hot Tomatoes.

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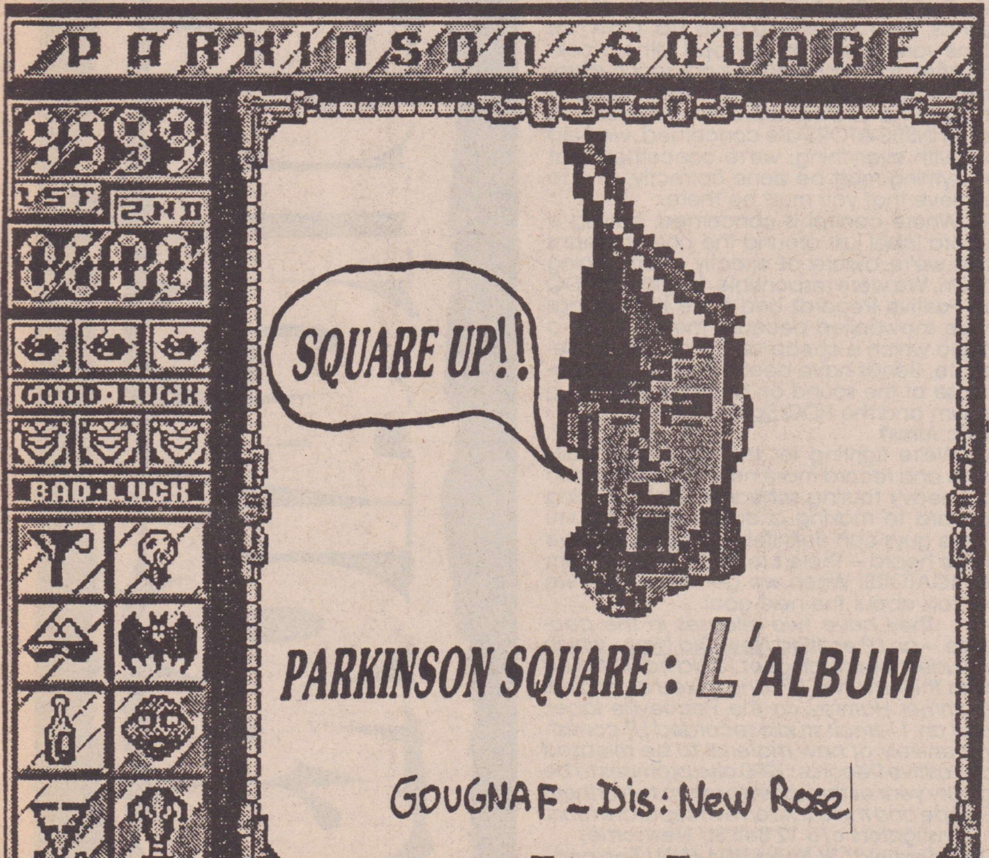
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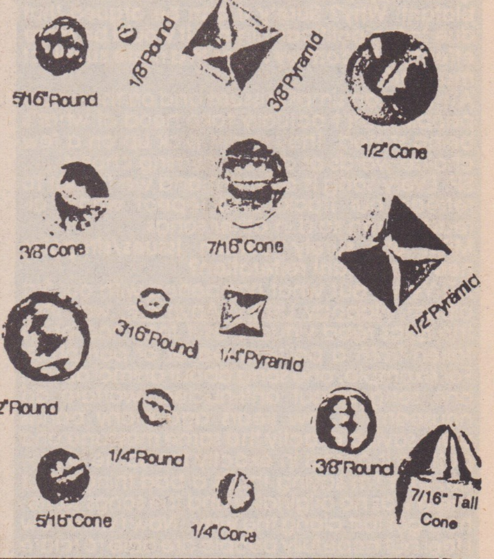
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INSTIGATORS

MRR: Maybe... but with the Graceland LP, PAUL SIMON totally ignored the years of campaigning and successes of those working to sustain the cultural boycott of South Africa. He thought he knew better! Hundreds of thousands of copies of that record were sold worldwide, yet he made no direct statement. For instance, he should have provided information abort the ANC, COSATU or the struggle of black people in that country.

SP: Yeah, I agree but sadly marketng and being "right on" don't exactly go hand-in-hand. Anyway, the album was on Warner Brothers and they're not exactly noted for their humanitarian leanings -- all they want is money. But having said that I think he did quite a good job musically. He went out there with the attitude of "fuck everybody," and he got a bunch of black musicians to work alongside him -- some really great people like LADYSMITH BLACK MAMBAZO -- and he projected them into loads of different countries across the world.

JM: I thnk it's helped to internationalixe and popularize African music. Before the release of Graceland, how many people listened to African music or had heard of STIMELA or YOUSSAU N'DOUR? It was a very small percertage of the record-buying population. But afterwards, record labels became interested and people gradually started getting into it. It could be argued that the record has something positive about it.

SP: Hopefully in the near future, apartheid and racism will be so criminal in people's minds that it won't exist. But while that isn't the case, everybody must do everything to combat these injustices! We must all work towards cementing people together regardless of race, culture or creed!

MRR: Since the release of your debut record, The Blood Is On Your Hands EP, your lyrical approach has become less and less blatant. Why? Surely it can be argued that due to the political climate it would be more effective to convey ideas in a more succinct manner?

AT: You can simplify issues and on the whole people don't actually take heed of what's being stated. They might pick up on a few choice words or a nice rhyming chorus...

SP: Every song is different and we try not to retread our tracks and repeat what's already been said in other songs.

MRR: But surely certain issues/struggles need constant reiteration?

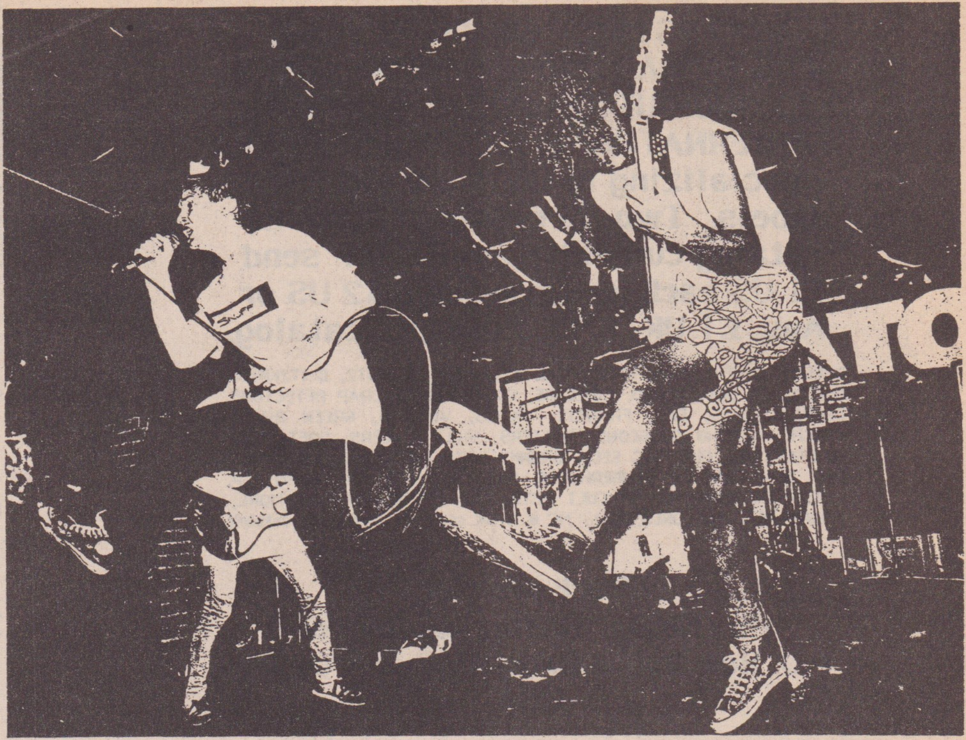
AT: Yeah, but what happened with our first album, Nobody Listens Anymore, was that the lyrics read virtually as if they had been taken from a political leaflet or pamphlet. For example, one song about animal abuse, one song about anti-nuclear warfare ad nauseam. A few years ago many bands were saying exactly the same message and putting it across in exactly the same way -- not that I'm saying that's a bad thing -- but there was no originality and the songs somehow got lost along the way. Now I write how I feel but hopefully people are able to relate to that. I'm not bothered if they pick on all of it, part of it or none of it... Some of our recent reviews have completely misinterpreted the ideas behind certain songs, such as "Central Nervous System" or "April Acid Rain Showers" -- but then again they have found what's right for them.

MRR: But by taking that attitude, you're shifting to the opposite extreme, leaving everything too open-ended, too flimsy...

JM: We want people to think independently and act positively!

AT: Obviously there's a message but our new stuff is more personal and more from the heart.

JM: So many bands are into moving people around, but once you do that then you're on dodgy territory -- we don't want to provide instant solutions! All we want is for people to sit down and think and then do what they think is best rather than blindly follow a cause.



MRR: What's the level of involvement you have with Positive Records? What control do you have over your own releases?

AT: Positive Records is run by two of our friends, Pete Jones and Chris Ellis. Chris has done various stints on the road with us, looking after us little babies! Our ony real involvement is that I handle part of the distribution - through Full Circle Distribution - for them. As far as INSTIGATORS are concerned, we help out with everything; we're concerned that everything must be done correctly, and to achieve that you must be there.

SP: Where control is concerned, having a record label just around the corner means that we're aware of exactly what's going down. We were responsible for getting HDQ on Positive Records and since then, things have snowballed because the label has a studio which is cheap and more than adequate. Bands have been piling up now because of the sound on both the Shockgun album and the HDQ Sinking album!

MRR: Aims?

SP: We're fighting for the time to actually write and record more new material due to our heavy touring schedule. We're looking forward to making a damn good album! These guys can definitely play and deserve to be heard -- there's more to be said from INSTIGATORS! When we get there then we will talk about the next goal...

They have two releases in the peopline -- an LP entitled New Old Now - which includes re-recordings of 10 old tracks culled from their first two LPs and mixed by original drummer Hammy on the Peaceville label, and an 11-track studio recorded LP consisting entirely of new material to be released by Positive Records. 1990 also promises to be a busy year as they plan to return to Northern Europe and the U.S.A. on two separate tours.

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Dubbed "the most popular unknown band in Britain," INSTIGATORS now in their eighth year have grafted and gigged solidly throughout the U.K., Europe and the U.S.A. They produce a musical hybrid of tuneful punk rock and hardcore coupled with thoughtful, incisive lyrics. Phew! The following extracts are taken from and interview conducted by Andy Chapman with John McAleese, Steve Phillips and Andy Turner in a Bradford curryhouse.

MRR: Why have you constantly regurgitated so much of your previously released material onto various compilation records and cassettes?

John McAleese: Ask the old members of INSTIGATORS...

Andy Turner: They couldn't be bothered to write new songs or rehearse but they could always find the time to tour and play at being "rockstars"... They were not prepared to do any of the organization or meet people or take an active part in the daily running of the band. All they did was take, take, take.

Steve Phillips: Which is definitely not what INSTIGATORS is about!

MRR: So obviously your latest release, the Shockgun LP, isn't a true reflection of your current output?

AT: Not really... In our case it's always been the same old story — all the record labels we've worked with have released our albums six months or more after they were recorded.

SP: People seeing us live won't get a true impression of what we're about musically. They're probably better off coming to our soundchecks because then they will hear us run through some of our new stuff!

AT: To put it all in perspective this line-up has written more new material in one month than the old one did in six months. This was at a time when we were supposedly in a state of mass panic and disintegration. Yet we had written and recorded three new songs!

JM: The important thng about playing live is that it's a real test for new songs. Whatever you may think about the Shockgun album it would have been better if those songs had been played live because it was essentially a studio album. If any of the songs contain structural flaws then they stem from them being written over a very short period as opposed to being worked through live. They were not written with a view to being played live.

SP: Simon Mooney, the ex-guitarist, wanted to record the definitive album -- "This is INSTIGATORS, this is the end!"

JM: Yeah, but I would like to think that we do a good live interpretation of them...

MRR: You've toured extensively across the continent and the U.S.A. Why?

AT: The easiest thing for me to say would be, "Because it's there!" It's always been our intention to go out and tour and meet the people we feel an affinity with. For small bands, touring is the only way to make yourselves known to the maximum amount of people. Let's face it, if you're in a band then your ultimate aim is to play as often as possible!

MRR: So would you accept that there's one global counter-culture network? Has this actually evolved? For instance, the way people like HERESY can organise a tour in Japan and then set up something for ROSE ROSE in the U.K. completely independent of the music business...

AT: It woud be nice to think that there's the global counter-culture you speak of and I would like to think that INSTIGATORS did play an important role in all that's developing throughout Europe. We were one of the first U.K. bands to do an independent tour across Europe and we helped open the doors for many of our contemporaries to do likewise.

MRR: Rumour: INSTIGATORS have been to South Africa?

JM: We were asked to play South Africa but we refused!

AT: What happened was we were contacted by some people in South Africa to do some shows down there...

JM: And this rumour has become distorted beyond recognition!

AT: When someone phoned long distance and asked us to play down there our original thoughts were that they were not being too serious. It wasn't until they had contacted us on three more occasions that we realized that they were not messing around. Needless to say we turned them down, but not before all this got completely blown out of proportion. We definitely support the anti-apartheid boycott but we also feel for the ordinary people of South Africa who want bands like INSTIGATORS to play down there. But INSTIGATORS would never visit South Africa while apartheid exists or while people are kept prisoner in their own land!

MRR: Regarding the "Nelson Mandela 70th Birthday Tribute" gig that took place at Wembley stadium 18 months ago -- hypothetically, if the opportunity ever occurred would you play a gig on that scale?

SP: Anything that highlights the plight of black people in South Africa has got to be well worth it! Some people might think that there's an overkill on the Anti-Apartheid Movement's protests, but there can never be too much said about it.

JM: If it reached 25 more people, who otherwise would not have taken any notice about what is happening in Sharpeville or wherever, then it's definitely a good thing!

MRR: But there were far too many similarities between that particular event and Live Aid - what with a comfy conveyor belt of major label "rock stars" full of self-satisfaction, who managed to plug their product yet again to millions of people. Maybe people's consciences were pricked for a few days...

AT: Possibly, but the same old shit is going on in said people's own backyards. People are ignoring issues, but it's good that such an event helps to expose the situation.

JM: Obviously we all need to be more aware in general. If anything people should be asking why we received no news from South Africa? Why there are press restrictions? Why the major high street banks continue to invest in South Africa?

AT: It's already happening in the U.K. with press restrictions imposed on the Sinn Fein in Ireland...

MRR: So what was your reaction to the controversy -- of a few years ago -- that surrounded PAUL SIMON's Graceland LP and his gigs at the Royal Albert Hall in London, which were denounced and leafletted by the Anti-Apartheid Movement?

JM: Apparently he claimed that he didn't know he was breaking any boycott. Well that's what he used as his excuse!

AT: Look at STATUS QUO who went down there and played Sun City. After they returned they eventually apologized and it's alright and very nice in the garden...

JM: It also begs the question within the Anti-Apartheid Movement that just because they proclaim restrictions, they assume that everyone else in the world knows about them.

PENNYWISE

PENNYWISE Interview with DJ Vernon on KXLU 88.9 FM Los Angeles.

MRR: Introduce yourselves.

PW: Jim, vocals. What's up? Byron, drums. Yeah buddy. Fletcher guitar, thank you. Jason, bass.

MRR: For the people listening, they're out of Manhattan Beach. What can you guys tell me about yourselves? How long have you existed?

PW: We're from Redondo Beach. Actually We're from Hermosa Beach. We're actually from Manhattan, Hermosa and Redondo Beach. What was the question?

MRR: How long has Pennywise existed?

PW: Start with you Fletcher. Uh, I don't know. Jason? It's been going on about 2 1/2 years, but with this lineup here, it's been about a year. We got Jim to sing for us about a year ago. Before that, we had this other drummer and it was like a stagnant band. We weren't going anywhere and stuff. Then we got Byron in the band and it kind of motivated us. And before that, I used to sing but it wasn't anything special... but now we're real special.

MRR: Where have guys played previously?

PW: Anti Wongs. The Dancing Waters.

MRR: The waters? What did they think of you there?

PW: They got a kick out of us. That was terrible. They loved it. It was a riot. All the heavy metallers loved it. It was like, "Dude, these guys are punk rock. Let's get out of here." Fletcher went in with the long hair posing as a metaler. The P.A. was off third song, after the fight broke out. They were begging for mercy. We tried to control it but... It was fun.

MRR: How would you guys describe your music? I'm not gonna say typical South Bay punk rock?

PW: I'd say typical South Bay punk rock. Just kiddin'. Powerful. Good! Straight Forward. Good! In your face. Good! Positive message. Good! It's just good music.

MRR: How come we haven't had a single up here yet?

PW: Because this is the first one we've done. We need some money. We need some backing so send your cash.

MRR: You guys are obviously looking for a label. How about a manager?

PW: Yeah, labels, managers. Anything.

MRR: You guys keep it going at this rate, as good as the single is, it's in the Top 35; if you put an LP out it'll be in the Top 10.

PW: Yeah, thats what were we're planning to do.

MRR: OK, how old are you guys?

PW: I'm 21, Jason. 24, Jim. But Byron here is the youngest, I'm 19. And I'm 23. You can guess who it is.

MRR: How tall are you Fletcher?

PW: 6'4".

MRR: What do you weigh? No let me guess. 225lbs?

PW: Yep, you got it, and you know all the weight is in muscle. Yeah right. It's in that tire around his waist. Let's do a weight thing. Byron, what do you weigh? I'm a strapping 120-125. And I really hate to play 'cause I sweat a lot and really can't afford to lose it.

MRR: What's the main inspiration for a lot of the tunes you guys have?

PW: Girls, relationships, friends, love. Do you mean music back-ground, musically?

MRR: Start with that, then maybe the mental inspiration around the music.

PW: Mine, Fletcher, probably started with Black Flag. Greg Ginn's guitar and Minor Threat. A lot of Minor Threat. Those are probably the two main influences. And the motivation to play is... CHAOS AND DESTRUCTION! When we play live. He loves that. We're trying to talk him out of it. No wonder we don't get any shows. Me, Byron, mine is a combination of Bad Religion, Misfits, Minor Threat and Red Hot Chili Peppers. But before that, my motivation for playing was this good drummer who's my idol. His name is Rob Eilers, and I want to be as good as him. A lot of our lyrics are positive mental attitude in nature. We're not into the destructive thinking mode, but Fletcher likes that. That's his state of mind. We're trying to get him into counseling, though.

MRR: "Depression," explain that song.

PW: It's "Who needs depression," really. It's not about being depressed. I think depression is a stupid state of mind. It's like... who needs it?

MRR: You guys have got the potential to be the next best L.A. band. I haven't heard any thing this powerful in a long time.

PW: Yeah! Thanks a lot. That's what we like to hear.

MRR: You guys have a new demo we're gonna cue up. Can you tell me what the first song's called and what's it about?

PW: It's called "Come Out Fighting." And it's about a friend of mine who killed himself. If I could still be talking to him at this moment that's what I would be saying to him.

MRR: "Pennywise," what's the definition?

PW: Pennywise, big misconception here. It's not some thrifty value thing about watching your pennies. We were practicing one night and our friend Steve came up with the name. It's from a Stephen King book – IT. Pennywise is a character in the book. It's this clown that can get inside you're soul and finds out exactly what scares the hell out of you and turns himself into that.

MRR: What s are you guys like live?

PW: Drunk. On a good night watch out. One out of ten we're gonna go right on and things will be happening. But the rest of the... whoa! Too many cervezas. For those who want to get it going on, come up front and if you don't ... stay back.

MRR: You guys get a big Turkish circle going?

PW: Maybe. It shouldn't be described as that. It's more like a 1979 Whiskey pit. It's a better deal.

MRR: Who does the majority of song writing for you?

PW: Fletcher and Jason. Jason and I write the music. Jason writes most the lyrics. Jimmy writes some and some music, too. It's kind of a band thing.

MRR: Who has the most intense attitude on stage?

PW: FLETCHER! Yeah, If you call lying on your back attitude. No, he's done things like his guitar goes out of tune and he doses the full El Kabong and breaks the thing in half. Then there was that time at the Anti when he got in a beef with a guy outside and threw his amp through the guy's windshield. And we won't even talk about Wong's.

MRR: I went into Restyle Two and asked the girl Angie if she knew you guys. She was like, "Yeah, what do you want?" I said I worked at KXLU and liked their stuff, blah, blah, blah. So she says, "Yeah, I can get ahold of them for ya." She calls and says this guy Fletcher is going to call you. You didn't call twice and hang up did you?

PW: Maybe. He was just feeling you out. I didn't like the first couple of rings.

MRR: So anyway, I pick up the phone and there's this deep, deep voice. It sounded like some wasted surfer who just got out of the water.

PW: It was. What day was it?

MRR: This was during the week, like on a Wednesday.

PW: He was recovering from the weekend. Fletcher would like to share something with you. Yeah, I'm living in this place called the Gratitude Retreat. Thanks to you guys for listening. It's a good thing. I've been sober for 63 days. Thanks.

MRR: Byron, are you still in school? Are any of you guys still in school?

PW: Yeah, sophmore, El Camino. Jim just graduated from UCLA, so we have some brains in the group. The curve bottoms out at Fletcher. But who makes the most money? Who has a career at 23.

MRR: What do you do Fletcher?

PW: I'm an electrician.

MRR: We're gonna have to wrap it up. What can we expect from Pennywise in the future?

PW: More gigs around L.A. We're trying to keep Fletch out of trouble. What troubles me? I trouble trouble. We trouble trouble. Realize it's Pennywise. Hopefully we'll put out a LP. Thanks for letting us share. Keep coming back. It works. See ya guys. Late.

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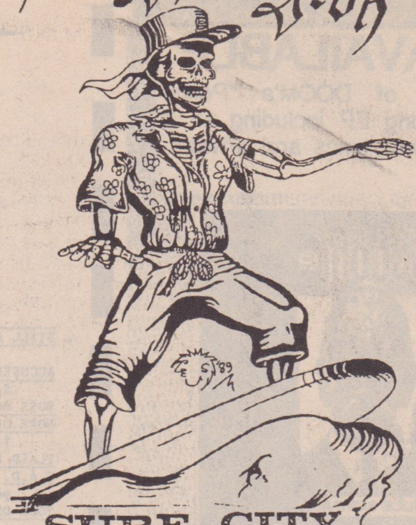

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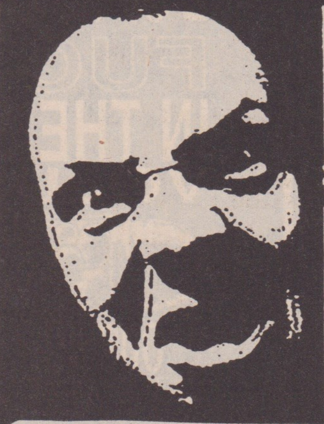

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COLLECTIVE NEWS

We are in the process of completing work on the "Nightmares of Reality" double LP compilation. With any luck it should be out in February. Bands contributing tracks include: DISSENT, HAUNTING SOULS, DOOM, NAUSEA, FILTHKICK, MISERY, ATAVISTIC, SLAUGHTER, PUBLIC NUISANCE, THE SCRODS, DESTROY!, STATE OF MIND, CRIBDEATH, CRINGER...

On November 19th, a concert was held at the 7th Street Entry (Mpls.) benefiting the collective. This also marked the belated release of the first issue of Profane Existence Fanzine. We would like to thank the LIBIDO's, MISERY, CRIBDEATH and DESTROY! for playing and also to all the people who helped with the show.

A second benefit show will be held in the 7th Street Entry on the night of January 7th. Write us for more info.

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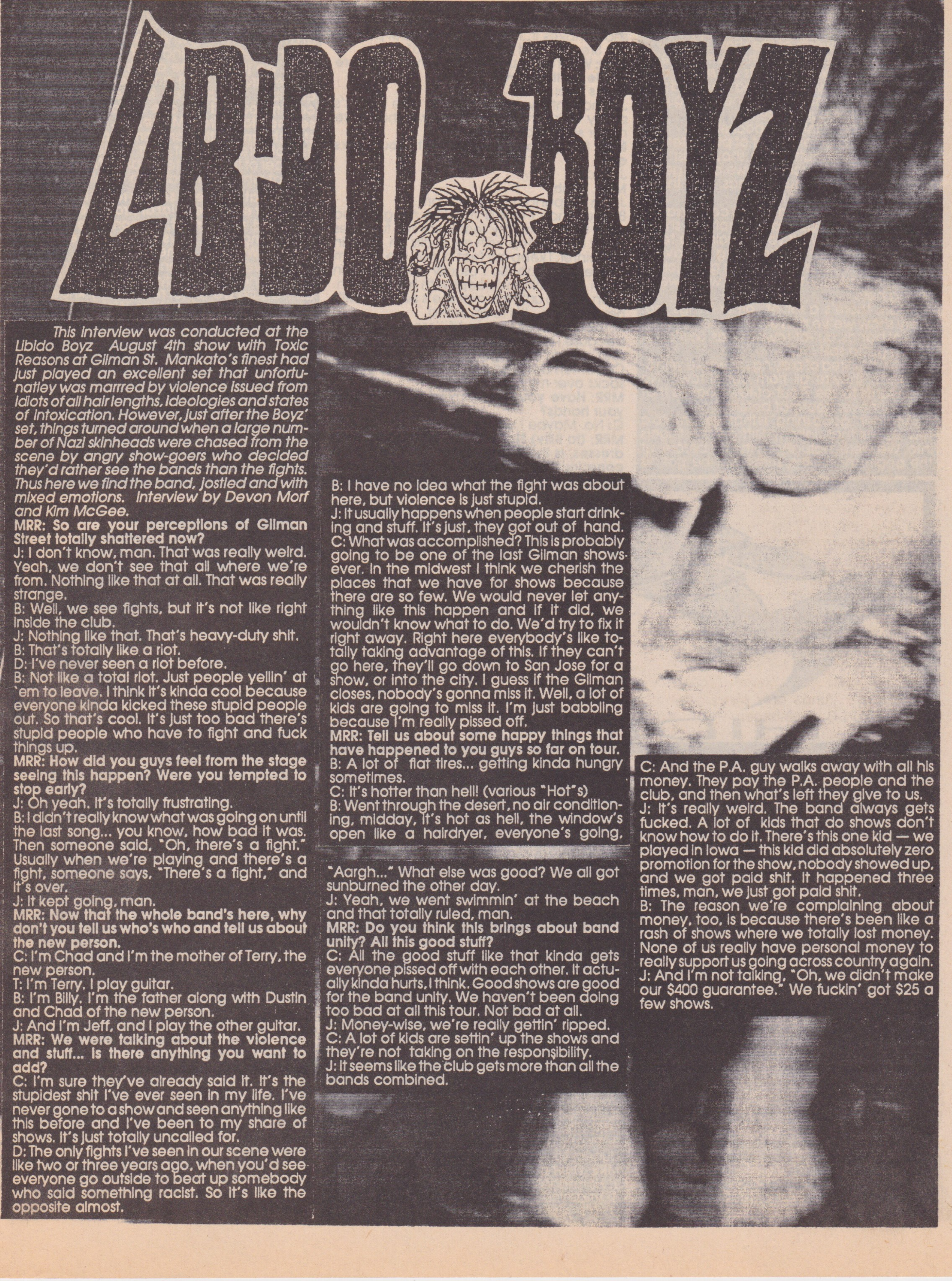


This interview was conducted at the Libido Boyz August 4th show with Toxic Reasons at Gilman St. Mankato's finest had just played an excellent set that unfortunatley was marred by violence issued from idiots of all hair lengths, ideologies and states of intoxication. However, just after the Boyz' set, things turned around when a large number of Nazi skinheads were chased from the scene by angry show-goers who decided they'd rather see the bands than the fights. Thus here we find the band, jostled and with mixed emotions. Interview by Devon Morf and Kim McGee.

MRR: So are your perceptions of Gilman Street totally shattered now?

J: I don't know, man. That was really weird. Yeah, we don't see that all where we're from. Nothing like that at all. That was really strange.

B: Well, we see fights, but it's not like right inside the club.

J: Nothing like that. That's heavy-duty shit.

B: That's totally like a riot.

D: I've never seen a riot before.

B: Not like a total riot. Just people yellin' at 'em to leave. I think it's kinda cool because everyone kinda kicked these stupid people out. So that's cool. It's just too bad there's stupid people who have to fight and fuck things up.

MRR: How did you guys feel from the stage seeing this happen? Were you tempted to stop early?

J: Oh yeah. It's totally frustrating.

B: I didn't really know what was going on until the last song... you know, how bad it was. Then someone said, "Oh, there's a fight." Usually when we're playing and there's a fight, someone says, "There's a fight," and it's over.

J: It kept going, man.

MRR: Now that the whole band's here, why don't you tell us who's who and tell us about the new person.

C: I'm Chad and I'm the mother of Terry, the new person.

T: I'm Terry. I play guitar.

B: I'm Billy. I'm the father along with Dustin and Chad of the new person.

J: And I'm Jeff, and I play the other guitar.

MRR: We were talking about the violence and stuff... Is there anything you want to add?

C: I'm sure they've already said it. It's the stupidest shit I've ever seen in my life. I've never gone to a show and seen anything like this before and I've been to my share of shows. It's just totally uncalled for.

D: The only fights I've seen in our scene were like two or three years ago, when you'd see everyone go outside to beat up somebody who said something racist. So it's like the opposite almost.

B: I have no idea what the fight was about here, but violence is just stupid.

J: It usually happens when people start drinking and stuff. It's just, they got out of hand.

C: What was accomplished? This is probably going to be one of the last Gilman shows ever. In the midwest I think we cherish the places that we have for shows because there are so few. We would never let anything like this happen and if it did, we wouldn't know what to do. We'd try to fix it right away. Right here everybody's like totally taking advantage of this. If they can't go here, they'll go down to San Jose for a show, or into the city. I guess if the Gilman closes, nobody's gonna miss it. Well, a lot of kids are going to miss it. I'm just babbling because I'm really pissed off.

MRR: Tell us about some happy things that have happened to you guys so far on tour.

B: A lot of flat tires... getting kinda hungry sometimes.

C: It's hotter than hell! (various "Hot"s)

B: Went through the desert, no air conditioning, midday, it's hot as hell, the window's open like a hairdryer, everyone's going, "Aargh..." What else was good? We all got sunburned the other day.

J: Yeah, we went swimmin' at the beach and that totally ruled, man.

MRR: Do you think this brings about band unity? All this good stuff?

C: All the good stuff like that kinda gets everyone pissed off with each other. It actually kinda hurts, I think. Good shows are good for the band unity. We haven't been doing too bad at all this tour. Not bad at all.

J: Money-wise, we're really gettin' ripped.

C: A lot of kids are settin' up the shows and they're not taking on the responsibility.

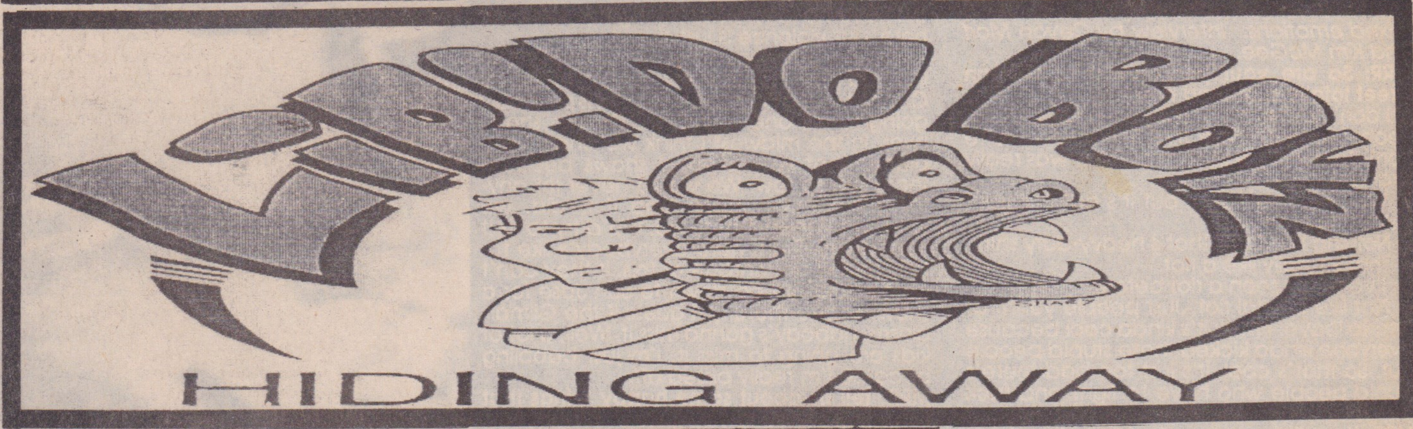
J: It seems like the club gets more than all the bands combined.

C: And the P.A. guy walks away with all his money. They pay the P.A. people and the club, and then what's left they give to us.

J: It's really weird. The band always gets fucked. A lot of kids that do shows don't know how to do it. There's this one kid — we played in Iowa — this kid did absolutely zero promotion for the show, nobody showed up, and we got paid shit. It happened three times, man, we just got paid shit.

B: The reason we're complaining about money, too, is because there's been like a rash of shows where we totally lost money. None of us really have personal money to really support us going across country again.

J: And I'm not talking, "Oh, we didn't make our $400 guarantee." We fuckin' got $25 a few shows.



C: If they're only gonna give us $25, at least they could tell us beforehand so we could give them $25 worth of the show.

D: I think the real thing is that where we're from, Jeff, for example, sets up shows and when we do it, if we tell a band we could pay 'em a certain amount of money, we give it to 'em... out of our pockets.

J: We're diggin' into our pockets.

D: That's the problem. A lot of promoters, or a lot of people putting on shows, just like, they give you 25 bucks and we can't get to the next show because of gas, and things like that. That's why it hurts.

B?: I think the end thing for this conversation is like: If you're gonna promote a show, PROMOTE A SHOW. If you're going to tell a touring band that you're going to have a show for them, promote it, do a good job of it. That's basically the end of what we're saying here.

J: Yeah, there's a lot of other things too. Every show we've played has been like millions of bands, out-of-town bands. So it's like, we've gotta split it up.

B: Yeah, I'm tired of playing shows like with 5-7 bands. They're all from out-of-town. No one wants to see 7 out-of-town bands that they've never heard of before.

C: Another "good thing" is that we ran into a few shows that Johnny Stiff got his fingers into. We were actually on the bill before, at the beginning of the show, but he got his hands in there and got his bands there and said, "Well hey," to the promoter, "You get my bands headlining or supporting, and you make sure they get their money, or I'm not gonna send any bands your way."

J: We're setting our tour up ourselves. We're doing all our own promo shit, press stuff and we're gettin' fucked. All these bands that are getting paid more, they're not doing a damn thing. It's weird.

C: We did a bunch of shows with a bunch of straight edge bands, and they were all under Johnny Stiff, and they were making shit, just like us. They still had to deal with the 20 people at the show and stuff. So I mean, they had a promoter, but they were making less becuase they had to pay the promoter. So it wasn't all that bad, we made maybe an extra five bucks more than them.

B: But the cool thing is, we get to go out and meet all these cool people and that totally makes it worth it completely.

MRR: Do you run into lots of your pen-pals and stuff?

B: Oh yeah.

J: It's great, running into people that you meet.

D: Yeah — we saw people from the last tour... it was really cool. We always meet new, friendly people.

J: Yeah, we're just on a complaining streak, so listen to all this... it's really cool — the shows.

B: Yeah, that's probably like the whole big thing. Just meetin' people — well a great show makes it, too — meetin' cool people like Stewart and people like that.

MRR: What do you think of the shirts that were made for this show?

C: It's cool.

J: I thought it was pretty neat. I like that. It's pretty weird making a shirt for a show. I've never seen that before.

MRR: So, do you guys sleep with your socks on?

J: Socks?

MRR: Yeah.

J: Oh. Depends how tired I am.

B: Ever since I was a little kid, my grandpa used to say that my feet were like furnaces and I can't sleep with my socks on. Even in the winter, I keep my feet out on the bottom of the bed, too. So I usually don't sleep in them. My girlfriend sleeps with her socks on. Even like up until summer she's sleeping with her socks on. It's really weird.

D: I don't usually do it, but if it's really cold I will because I have really poor circulation in my feet and in my fingers.

C: I remember being really cold and pulling socks over my hands.

MRR: Have you ever played with socks on your hands?

C: No. Maybe I will tomorrow.

MRR: (to Billy) None of the other guys wear dresses, is there any reason for that? Is it a conscious or unconscious decision? Have you ever considered all wearing dresses?

J: I don't wanna wear a dress.

C: I played in my underwear with the rest of 'em, but I don't think I can wear a dress. I like to help Billy pick out his clothes, though. We go to thrift stores. I like to pick stuff out for Bill 'cause I like to make Bill look stupid and he likes to look stupid. So I can sit back there and laugh along with everyone else while he's dancing around there wearing lingerie. Somebody's gotta be the scapegoat for everybody to laught at and Bill does it... and it's good.

MRR: (to Terry) In some of the letters we've received, you were described as being tall and lanky by unnamed members of the band. How do you respond to this?

T: Tall and lanky? What's lanky mean?

B: Skinny. Wiry, kinda. Wanna hear how we got Terry? Okay, Terry's haircolor looks a lot like Chad's and so on. Well, one day during practice, we all got on Chad: Me, Jeff and Dustin, and produced Terry. That's the official way Terry came about. We never really contacted him or anything — he just kinda spawned into the Libido Boyz.

MRR: Through your libido.

B: Yeah. We exercized our libido and produced Terry.

MRR: How did he mature so quickly?

J: Hormones!

B: Vitamins!

D: It's just like on soap operas, y'know? Because on soap operas, they want them to age so they can read lines better. So, it's kind of a mutation thing where he can play guitar and he gets older and stuff.

MRR: We just had the anarchist convention come through town and there was an incredible number of Minnesota people coming out. I'd say one out of four people seemed to be from Minnesota. Mostly crust/stench fans. Is that predominant?

J: Not predominant, but there's a huge number of them. It's really big in Minneapolis — that whole political type of thing.

MRR: What I've been seeing really is that and the other extreme: a lot of straight edge and skinhead movement, as compared to the crust thing. You guys kinda fit like in the middle. Well, not in the middle. . .

J: Well, we play in Minneapolis and basically for anyone. Everybody likes to come to see us... 'cause we're not really like, y'know, like one extreme or the other. We're just kinda there. But basically the scene in Minneapolis is really big with a lot of different kinds of people.

D: They usually get along.

B or C: Yeah, usually there's a lot of harmony in the scene. There's hardly any racism at all in Minneapolis. The Baldies (our local skinhead group), I have to give'em credit for really taking care of that. They've made things pretty peaceful, I think.

MRR: I've actually been hearing some bad things about the Baldies.

C: Yeah, lately it's gotten out of control. It started off really pretty good, but a lot of the new people walk in, with this image thing set right on top of their shoulders and they're out to prove themselves.

J: There's a huge bandwagon thing where everybody sees these cool Baldies that started it and all of a sudden all these kids shave their head and they started fitting into the skinhead mold... it's like they're really macho and have a really low tolerance. It really started out the opposite where people were really accepting and stuff.

B or C: It started out with people using their heads and it turned into people using their fists! So it's gotten out of control and a lot of people are pissed off and things are kinda fucked up. It'll come around.

D: At least that's how it was when we left.

MRR: Adrian was telling me that one of his friends just got beaten up by one of the Baldies just for being punk.

B or C: You can't even really call those people Baldies anymore. The whole Baldies thing has just, kinda turned into nothing. The original people that were in it, they're now gettin' out... totally getting out of it. It's just falling apart.

T?: It's just a bunch of other people using the name, I think... giving it a bad name.

J: Yeah, they don't want to be known as skinheads.

D: It started off as a great thing because it was finally somebody saying something about racism, that was going out and doing something about it and getting a scene involved in it.

J: Yeah, and it wasn't just involving skinheads or Baldies or whatever, it was involving a lot of people. A lot of the Baldie groups like Blind Approach and Misery, which is like a crust-core band, were playing with us. We were all, like, doing things together.

MRR: Is WASH still prevalent, or other skinhead nazi organizations? I was reading an ARA Newsletter and they were talking about WASH or something...

D: I don't know about any of the organizations, but there's been a couple incidents of skinheads beating up like a couple kids playing basketball, a couple black kids. We don't know who was involved in that, really. They said skinheads did it.

C: Yeah, they got that taken care of. It was a small group, just very few people that were involved in that. Now, they got so deep into it that, legally, the police came in, put this guy in jail, gave him a sentence and everything. So, that's pretty much taken care of there.

D: Originally, it was two groups. There was the Baldies and then there was the White Knights. The White Knights were pretty much driven out. Recently there's been a little bit of... they've been infiltrating things, a little bit — coming back and starting shit.

C: There's been some incidents of like the AF from like Atlanta coming up and starting shit. But the Baldies have been really good at keeping it low-key and taking care of it. You don't really hear a lot about it, except that they're supposed to be in town.

MRR: What about fanzines? Are there many fanzines in Minnesota?

J: Some small ones. There's a really big one, MAS, which just stopped and they're starting another one called Profane Existance. It's really cool. It's really big — it covers the entire midwest area, mostly Minneapolis, but...

D: A spectrum of ideas and stuff.

J: Yeah, it's great. They have a lot of cool things to say.

B: It's really cool.

J: They put out a good-looking zine. It's really informative. It's cheap.

C: It represents our area very well.

J: That's about the biggest one. There's some really small ones, but nothing really big.

MRR: What's the tour encompassing this time? What type of route are your taking?

J: We started off in Makato and did two shows in Wisconsin, then we went to Iowa, through Nebraska, then did some shows in Colorado.

MRR: What was Nebraska like? Did you play with Mannequin Beach?

J: No, we played with Aggression. It was in Lincoln. It was pretty weird. It was really strange seeing them, becausethere are only like one or two guys that are original.

D: I hate to say it, but they seemed kinda washed up, really. It was like really sad to see, 'cause we grew up listening to Aggression going, "Yeah, cool!" and stuff, and you see these guys, whoever they may be, and they're Aggression now.

J: Yeah. It's a different scene, but it was cool.

D: Where'd we go? Colorado to...

J: Yeah. Colorado was after that. We played Colorado Springs, Ft. Collins, then Boulder. Boulder was the greatest. Great city, great show. Then we went to Salt Lake.

C: Drove 24 hours out of our way for a show for $25.

J: ... In Tuscon

B: You guys are going back onto that again?

C: We're going through our shows.

D: Okay, maybe we're just complaining because SNFU just broke up and we just found out about it.

C: Yeah, we're very sad. Very sad.

B: It's a very sad day.

J: And now we're here. From Tuscon, we're here!

D: We spent two days at the beach getting cancer.

MRR: Just out of curiosity, because we have the same name, what happened to the old singer, Devin?

B: He's dead.

C: A college student.

J: He wanted to go to college. He wanted a different town. He could never practice, it never worked out, so we just kicked him out.

C: He'd come home on the weekend and practice for two days. Then we'd not see him the rest of the week and just work on new material. It just wasn't working at all.

J: It never worked out. And Billy here, he was just pestering us all the time, "Let me sing for you guys! Let me sing!"

C: And I thought it was a dumb idea. Because when we first started, the very first time we played, we had Bill playing bass for us; Bill was the worst bass player we ever had because the very first show, every song, we would have to sit and turn our backs to the crowd and show him.

J: He forgot every single song, so we said, "Your outta there!"

B: I was practicing with two bands. I was just with these guys a day and a half...

D: I used to play with these bands at shows. I was in every band at the shows.

C. So all I could see was us with Billy as the singer and every song we'd have to turn towards him and go, "It's like this, Bill..."

MRR: Why didn't you just face the crowd and put the lyrics on your backs and just him stand behind you and sing?

C: We could've done that.

B: I worked out alright.

J: It worked out great.

D: Plus Devin had a voice, kinda like a mix between the Cro-Mags and somebody else. And at the time, when we had simpler, more straight-ahead songs, like hardcore, that worked fine. Then we started developing a little more melody and stuff.

J: And Bill sings and it sounds cool.

D: Devin would be kinda lost in there.

J: Devin couldn't sing.

D: He wrote really good lyrics though.

MRR: How big is the 7th Street Entry? In that video it looked like it was about as wide as this room...

J: It's small, but when there's a big show, we usually get about 3 or 4 hundred people in there. It's a lot smaller than this place. A lot.

C: 350 could fit... pretty comfortably.

B: It's great 'cause the whole place just starts bouncing.

J: Yeah, the place just rocks, man. It's great.

MRR: If some people were traveling, say from the Bay Area out to Minnesota, where would you tell 'em to go?

J: Minneapolis is cool. As far as the hardcore scene, that's cool, but the whole city is cool. There's a lot of great things to do there... lakes to hang out on... great art scene, lots of cool art things. If you want to take a break come down to Mankato cause it's mellow.

C: Sometimes Mankato can really be happening. Like last summer we were having shows all the time. We had a big house with a big basement and a stage, we called it the "Hardcore House," and we had shows all the time and there was always something to do. This summer's been really dead. Mankato has its ups and, but they could stop by and check it out if they want.

B: Bring your swimsuit. Go to all the lakes, man. There's total fresh water lakes — you don't have to go swimming and get salt up your nose and in your eyes... on your cuts and stuff. No sharks.

C: But you come out caked in green algae this time of year.

D: Yeah, the dog days where the whole lake is green... It's sick looking.

J: Go to lakes... go camping... kick back... go fishing...

MRR: What's one thing that Mankato,or Minnesota in general, has that you can't find anywhere else?

C&D: Polly-Ice Pizza!

J: Right in downtown Mankato. It's the greatest pizza you'll ever, ever eat.

C: Most all of us have worked at Polly-Ice. There was Jeff and Billy and I and Fish, our road manager — we were all delivery people there. It was cool because it was like the shittiest service, but it's the best pizza in town.

J: It's the best pizza in town, it's totally laid back... it's great. It's cheap.

B: And all of us worked there. We own the place basically.

MRR: Anything else you'd like to say?

J: Take care of your scene here in the Bay Area, please take care of it.

C: We've heard a lot of good things about it... don't ruin it! We're all programed to believe that violence cures things, but it doesn't, and it never will, so don't provoke it!

J: and thank you very, very much for the interview,

All: Bye!

The Libido Boyz can, and should, be contacted at 1625 Commerce Dr. #1 / N. Mankato, MN 56001. Or just drop 'em a visit at Polly-Ice Pizza!

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The Blacklist crew: Ruth, Martin, Harald, Mel, Brian D., Brian E., Katja, Jennifer, Corey, Karin, Harold, John, JC, Jerry n Paula, Iraya, Hendricka, Harry, Jeff, Kim M., Kim C., Mike, Mark, Alexa, James, Clay, Loren, Boris, and Ben make up our current roster (sorry if I forgot anybody, it wasn't intentional!). Tons of thanks and big hellos to all the past workers/friends as well. Also giant thanks to the many others who have been passing through town and offered their help for a few days to a few months! This is the greatest inspiration to all of us! It can work if **YOU** get involved!

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Bastards	Monticello	LP	6.10	USA
Big Sandy & the Fly Rite Tr	Big Sandy & the Fly Rite Trio	LP/Cass.	6.00	USA
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Bloodstar	Bloodstar	LP	6.00	Switzerlan
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Creamers	Love, Honor, and Obey	LP	6.00	USA
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Dare to Defy	Steamrolling Neo-Nazis in the '9	7"EP	2.30	USA
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Ewings	Look out, look out and look arour	7"EP	2.40	W. Germar
F-Boyz	Sinnin' Like Mad	7"EP	2.40	USA
Filthy Christians/Ganx		7"EP	2.40	Sweden
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Fleisch	Macht Süchtig	7"EP	4.10	Switzerlan
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King Kong	Movie Stars	7"EP	1.80	USA
La Polla Records	La Revolucion	LP	9.60	Spain
Lazy Cowgirls	The Long Goodbye	7"	3.00	USA
Left Insane	Visa Weekend	7"EP	1.50	USA
Los Bichos	Anita Latigazo	7"	2.40	Spain
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Profound	Profound	7"EP	2.90	Dutch
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Society Gone Madd	What Do You Care?	LP,Cass	6.00	USA
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Tarnfarbe	Heroes of Today	LP	7.70	Germany
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G.I.	European Tour, October, November 86
Circle Jerks	Newport, Columbus, 11-3-87
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Christ on Parade	tour, 86 (summer)
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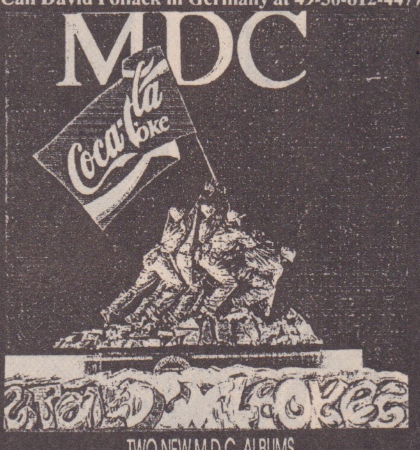

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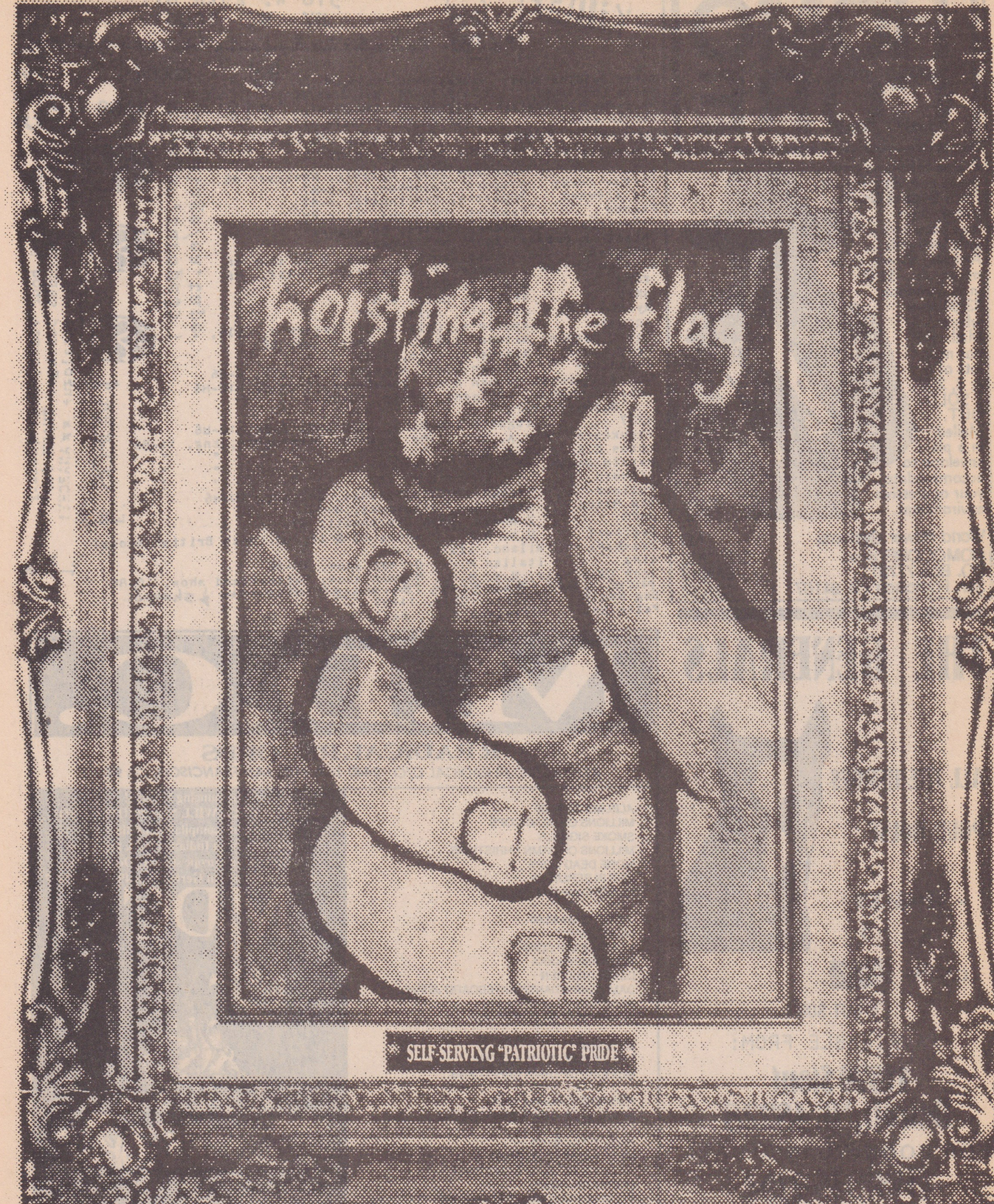

hoisting the flag
SELF-SERVING "PATRIOTIC" PRIDE

Brian Zick 10/6/89

The frenzied exercise of politicians, those mendacious macho Masters of Debate seated on their thrones of vested self-interest, "hoisting the flag" in blatant attempts to gratify their own indulgent partisan desires, is gratuitous misrepresentation of "patriotism" for what is rather quite clearly mere masturbation: jingo (hand) jive. The fundamental inability to actually rise to an occasion is characteristic of limp and flaccid "leadership" by men who find it necessary, instead, to resort to sleight-of-hand manipulation of reality and the perversion of the truth to satisfy their selfish needs, while they leave the nation utterly frustrated and disgusted.

It is typical of such very small men to embrace their piety with a determined enthusiasm, in an obvious effort to relieve their overwhelming fears of impotence. These wretchedly desperate and pathetic individuals maintain a tight-fisted grip on their uncircumspect little dictums, content with pleasuring only themselves, gratifying their personal narcissistic desires. Then they expose their rigid self-righteous pretense as they spout forth great gushing torrents of contemptible rhetoric, surging fountains of seminal density, still wholly infertile sap however begot by some masterful stroke of deception.

They saturate us with their odious demagogy. Their vociferous public ejaculatory outbursts, in response to the Supreme Court decision protecting free speech challenge to government, has been a flagrant albeit futile effort at compensation for the meager size of their manhood. They envy the powerful upstanding character demonstrated by honest and provocative dissident intercourse, labeling such activities "offensive" to assuage their sterile ethics and lack of testicular fortitude.

And now, unsated in their prurient pornopolitical self-aggrandizement and debauched exhibitionism, they join together in an assault on the First Amendment. In the distinctly recognizable pathology of gang rape, they seek to overpower and dominate the victims of their incontinent lust for power. Suffering as they do from an overabundance of fear and hatred and intolerance and insecurity, they seize upon and violate an unsuspecting public, then cowardly run and hide underneath the sheets (all red white and blue). They try to shove their vile dictates down our throats, and We the People can only choke on their "proud salute to Old Glory." Yet the feeble thrust of their pitiful self-centered orgy of coercive defilement only proves, as we can all thereby plainly see, they each possess not but a teeny weeny congenitally inadequate comprehension of democracy, freedom of speech, and the Bill of Rights. Their fascist sodomy of the Constitution is an injury aptly described in the Declaration of Independence as "a long Train of Abuses and Usurpations." That worthy document, affirming it is our right and duty as a People to alter or remove such organs of tyranny from the body politic, advocates, so to speak, castration.

RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for airplay). Tapes must be "for sale", only one is necessary. No reviews done from test pressings. Staff: (CD) Chris Dodge (RG) Rob Glaser (WG) Walter Glaser (LH) Lance Hahn (ML) Mike La Vella (DM) Devon Morf (CS) Chuck Sherrill (SS) Steve Spinali (MS) Martin Sprouse (JT) Jason Traeger (TY) Tim Yohannan

It's been quite a while since an introduction to this section of the zine has been written. Since then, there have been many additions to the record/tape reviewing staff, and I think I'll recap some of them now. Some of the longtime standbys are still here: chiefly Steve "pop punk" Spinali, Martin "pretty picky" Sprouse, Jason "once in a blue moon" Traeger, and myself, Tim "fuck the early 70s" Yohannan. Walter and Rob Glaser still do reviews, although they no longer are the cassette review section, having burned out on that after many years of service above and beyond the call of duty. Taking over the tape duties are Chuckie "Chaos" Sherrill, Lance Hahn (both of Cringer), and Devon Morf of Wajlemac zine. Also helping out now and then are Mat Wright (of England's "Dead Beat" zine, visiting here a while), and Gardner Fusuhara of Cringer. Finishing off the crew are Chris Dodge of Stikky and Mike LaVella (ex-Half Life). These two, along with Walter, present a wider variety of tastes (a nice way of saying their taste sucks?) in the noise/70s rehash fields. Just kidding, guys.....er, well....maybe...

I've made these generalizations about the particular reviewers biases so that you can take our opinions with a grain of salt. With some of us who've been doing this a while, you've hopefully learned enough about our perspectives to judge for yourself as to whether you'd like a record or not. I know some people who immediately go out and buy any record I give a bad review to, which is cool. It may take a while with the newer reviewers to get a good idea on where they're at, but once you do, then just adjust your sights, read between the lines, and draw your own conclusions. Hopefully, at least any given review should contain enough general description for you to get beyond our prejudices and form your own idea of what the release is like.

One final note: there are many records and tapes we receive that we don't end up reviewing. There is some fairly arbitrary line where we decide that a record is outside our area of coverage, where it's too far over into commercial rock, metal, industrial, folk, etc, to be what we call "maximum rock'n'roll." It may seem unfair to some, but we have always felt we wanted to cover a narrower spectrum and do it as thoroughly as possible, as opposed to trying to be more eclectic and less complete, leaving that task to other publications. And, as always, please keep sending in those punk/garage/hardcore records for review (especially those of you in Europe and Japan, where a terrific amount of vinyl is being issued these days!). Thanks, Tim.....

ALMIGHTY LUMBERJACKS OF DEATH - "Always Out Of Control. . . " EP

A very manly release; sounds like a cross between BLITZ and early MEATMEN. This has got a very crunchy midtempo oi sound, but the lyrics about drinking beer, whores, and viet vets seem to border on parody. No thanks. (WG)

(Force Majeure Records, PO Box 39148, Deatroit, MI 48239)

ANDY ANDERSON'S TRIBE - LP

Recorded two years ago, this is a one-off with several BROKEN BONES and CONFLICT members backing ATTITUDE's Andy Airplane. Now, this was after Andy was into speedmetal and before glam, and is more of the crossover thing. That Andy always did have a sense of humor. (TY)

(We Bite, Saarstr 18, 7400 Tubingen 6, W. GERMANY)

AT LAST - cassette

Rather lackluster thrash with a metal edge and grunged-out vocals. Lyrically they do an admirable job in attacking racism, yet a few songs later put down abortion as "cowardly." Not for me. (MW)

(Pries Van Damme, Ganzestraat 42, B-8000 Brugge, BELGIUM)

ATROCITY - "Hatred Birth" EP

Generally I give a thumbs down to this so-called "intense" stench/death/core/noise, but these guys have got a couple things going for them. They can produce their record, they can write a monstrous crunchy riff, and most importantly, they know how to play slower than 2,000 mph. Unfortunatley, the ultra-fast parts leave a bit to be desired. Slow down and make your audience's ears bleed. (WG)

(Rich Flint, 890 Migeon Ave., Torrington, CT 06790)

ATROCITY - "Blue Blood" EP

Not to be confused with the Connecticut band of the same name of the late SF peace-punk band. This is a largely lively growling release with political lyrics. (TY)

(Nuclear Blast, Dr-Frey-Str 54, 7322 Donzdorf, W. GERMANY)

BIG BOYS - "Wreck Collection" LP

A collection of early released, demo versions, live and unreleased material from this long-defunct Austin band. In many ways this record completes the band's recorded history as well as documents more timeless great songs. Included is a discography and info about the musical history of the band's different members. A must. (MS)

(Unseen Hand, PO Box 49767, Austin, TX 78765)

BLAMMO - "Drastic Plastic/Perfect Pat" flexi

Quirky UK pop that's a bit too much on one track but reminds me of the B-52's meets LOU REED on the other. (TY)

(103 Olive Grove Rd., Lowfields, Sheffield S2 3GD, UK)

BLACK UNIFORMS - "Faces of Death" LP

Reminds me of UK "Leather, Bristles, Studs, etc" HC, a full force powerful sound with some metallic licks, fairly enjoyable but a bit one-dimensional. The lyrics, on the other hand, range from pointless to cliché to outright sexist. They also thank "all the girls that have fucked 'n sucked us (too many to mention)"; Sorry, you guys aren't that cute. (WG)

(Hardcore Horror Records, PO Box 51057, 40078 Gothenburg, SWEDEN)

BLUE OTHELO - "Get Laid" cassette

Sounds like the LAUGHING HYENAS trying to be a little more accessible -- àla JANE'S ADDICTION. This tape is recorded live at a show. Slow tempo, heavy drums and bass, noisy guitar and weird vocals. Possible Touch & Go material. (GF)

(2369 Wheeler St #3, Cincinnati, OH 45219)

BOSS HOG - "Drinkin', Letchin, & Lyin'" EP

This is a PUSSY GALORE spinoff band with Christine and Jonathan Spencer and some other people from various bands. Musically, this is more straight forward than I would have first guessed. Kinda grungey, not too experimental or noisey. The cover is Tesco Vee's wet dream and FIRE PARTY's nightmare. (ML)

(Amphetamine Reptile, 2541 Nicollet Ave. S., Minn., MN 55404)

BROKEN MAN - cassette

Speed metal stuff. A cut above the usual I would say -- interesting guitar work. By far the best part if the manic vocals. They have since changed vocalists and (like everyone else) moved to the Bay Area (they're from Hawaii). Lyrics range from a good song about apartheid to macho drivel. (GF)

(98-1977 Kaulahao St, Aiea, HI 96701)

BRUISERS - EP

While there's no racist ideology expressed on these four songs, the typical "working class victim/we're gonna fight cuz you hate us" mentality shines through like a ray of gloom. OK, we're working class, so then what? If you want to attract those beyond the thug/redneck mentality, then the lyrics gotta get wiser. Set an example. (TY)

(Patriot Records, 19 Center St, Provincetown, MA 02657)

CACTUS FOSSILS - EP

Sounds like a cross between early MINUTEMEN and early PERE UBU. Jazzy hardcore that somehow remains very straightfoward and powerful. Intelligent to boot. (TY)

(Flipside, PO Box 363, Whittier, CA 90608)

CEREBROS EXPRIMIDOS - mini LP

Whether playing fast hardcore with a buzzsaw guitar or classic punk with a STOOGES edge, these guys rip. Right up there with the best of 'em. (TY)

(Jaime Triny Simonet, Calle Ramon Muntaner, 11 2°-A°, Palma de Mullorca (07003), SPAIN) *pssst...* **WANNA BUY A SHIRT?**

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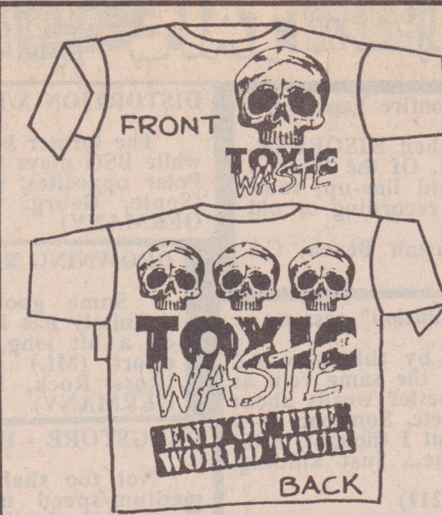
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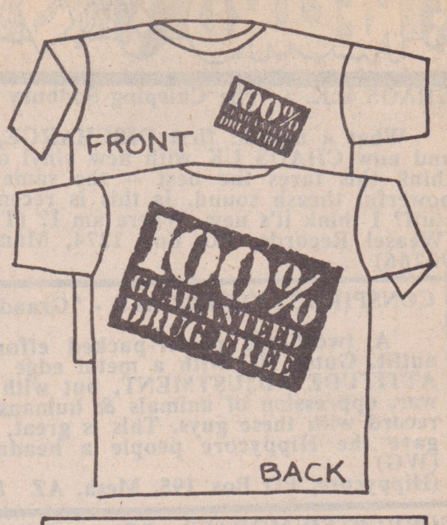
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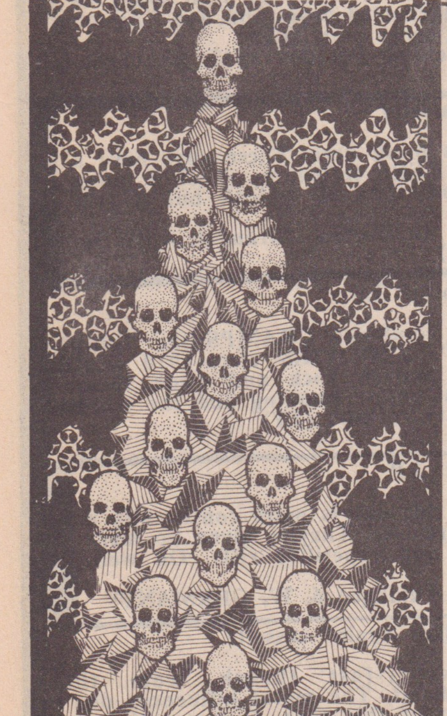
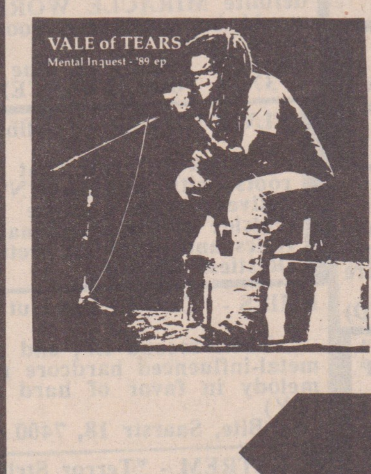


VALE of TEARS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RECORD TAPE REVIEWS

CHAOS U.K. - "The Chirping Sodbury Bonfire Tapes" LP

What a month: first DISCHARGE, then DISORDER, and now CHAOS UK with new vinyl out. Of the three, I think this fares the best -- the same old line-up, same powerful thrash sound. Is this is recent recording or old stuff? I think it's new. Where am I? (TY)
(Weasel Records, PO Box 1274, Manhattan Beach, CA 90266)

CONSPIRACY OF EQUALS - "Grand Illusion" cassette

A two-fisted power-packed effort by this new AZ outfit. Gutsy HC with a metal edge in the same vein as ATTITUDE ADJUSTMENT, but with better words about war, oppression of animals & humans, etc. Someone do a record with these guys. This is great, but I thought metal gave the Hippycore people a headache... just kidding. (WG)
(Hippycore, PO Box 195, Mesa, AZ 85211)

CORRUPTED MORALS - "Cheese-It" LP

I've got mixed feelings on this one, first the cover has some of the most original and humorous artwork I've seen in a while, but when it comes down to the music, it's pretty lackluster. Gone are the days of all-out, in-your-face thrash and now what we've got is a subdued bassy metal sound with a few unexpected and loopy circus riffs. The most obnoxious thing, however, is Rick's new singing style -- it's more like whining. Still, it's not dreadful, just hard to swallow. (DM)
(Lookout, PO Box 1000, Laytonville, CA 95454)

CRIMPSHRINE - "Lame Gig Contest" LP

A posthumous release consisting of tracks culled from old(ish) demos and the "Turn It Around" comp. Those dippy bass lines, tin pot drums and gravelly vocals have always won me over and their sincerity and insight are made evident in the lyrics and accompanying booklet. Shit hot. (MW)
(Empty Records, PO Box 12034, Seattle, WA 98102)

DRI - "Thrash Zone" LP

More metal stuctures than ever, though there are a few non-metallic thrashers. Lyrics cover the need for gun control, free speech, etc. but their lack of leadership in dealing with gig violence ("Thrashard") leaves me cold. (TY)
(Metal Blade)

DA WILLYS - "A Case of ..." EP

A trashy U.S. punk sound a la '77 t hat harkens back to the DOLLS and HEARTBREAKERS but is a bit more garage than that. Basic and fun. (TY)
(Baylor Records, 48 Monitor St., Brooklyn, NY 11222)

DISCHARGE - "Live at the City Garden" LP

Recorded during their '83-'84 U.S. tour and not sung in pseudo-Robert Plant style that got Cal booed off stages for that tour. The sound quality is not great, and there are those wanking solos at times. Could be worse. (TY)
(Receiver, 12 Thayer St., London W1M 6AU, ENGLAND)

DISHARMONIC ORCHESTRA - "Successive Substitution" EP

A three-song job from these guys who do for metal hardcore what FLIPPER did for punk hardcore--though probably at half the intelligence level and half the drug abuse level. (TY)
(Nuclear Blast, Dr-Frey-Str 54, 7322 Donzdorf, W. GERMANY)

DISORDER - "Violent World" LP

Just when I thought DISORDER had fallen into a ditch somewhere, they finally do another album. They haven't changed musically. The lousy production and high speed noise that I know and love is still here. They've sped up quite a bit. Sounds like an American HC influence has crept in. The live version of "Today's World" kills. They're only a 3-piece now, but they hold their own. I still miss old vocalist Boobs, though! (CD)
(Revolver, UK)

DISTORTION X/BECK SESSION GROUP - split LP

The former band plays a slow MELVINS/metal sound, while BSG plays both slow and very fast punk and thrash. Polar opposites. (TY)
(Sonic, Georg. Treber-Str 70, 609 Russelsheim, W. GERMANY)

DROWNING ROSES - "Youth of Metropolis" LP

Some good hooks and riffs. Yeah, this record definitely has its moments. Some of the songs tend to go on a bit long, but overall it's OK. Good lyrics. Good effort. (ML)
(Rose Rock, Petershager Weg 79, 4590 Minden, W. GERMANY)

DRUGSTORE - EP

Not too shabby, I must say! Four songs here. All medium-speed metallish thrash with growly vocals. Heavier production probably would have enhanced this. The lyrics printed (only for two songs) use symbolism to get the point across, and are actually fairly well-written. Lovely pink vinyl. Give these Swedes a spin. (CD)
(Really Fast, c/o P. Jonsson, Ekgatan 12 A, S-59500 Mjolby, SWEDEN)

EEYORE POWERTOOL - cassette

I had a headache when I reviewed this and this tape didn't make it much better. The music is as slow as Eeyore (of Winnie the Pooh fame) speaks and is as grating as a Black & Decker circle saw that took jazz lessons. I guess they're true to their name. (DM)
(403 Riverside Dr., Newport News, VA 23606)

ELECTRIC EELS - "Having a Philosophical Investigation With...." LP

Primal Cleveland punk from 1975. Two of these 10 tracks came out on a classic 1977 single on Rough Trade, featuring Nick Knox (CRAMPS) on drums and X-X members. Killer garage noise that's as vital today as it was in those raw and uncharted days. And, yes, "Agitated" *is* one of the best punk songs ever. (TY)
(Away From The Pulsebeat, PO Box 1842, Hoboken, NJ 07030)

ELECTRIC SUICIDE - cassette

Some rockin' neo-'60s punk here. These guys have a definite MIRACLE WORKERS influence, which I guess would be considered good. Sort of typical, but it still rocks. (CS)
(Buendia, Johnny 11, Rue du Docteur Giraudet, Appt. No 4, 37000 Tours, FRANCE)

ELVIS HITLER - "Hellbilly" LP

Rock 'n' roll that combines CRAMPS-like "billy" roots with a FLAMIN' GROOVIES circa-1970 R'n'B delivery with a more modern rock and punk flavor. Outside of the occasional guitar wanking and the dumbo lyrics and graphics, pretty rockin'. (TY)
(Restless Records)

EMILS - "Es Geht Uns Gut" LP

Their second LP, and this one is more consistently a metal-influenced hardcore release. They've given up mere melody in favor of hard and repetitive riffs. Oh well. (TY)
(We Bite, Saarstr 18, 7400 Tubingen 6, W. GERMANY)

EXTREM - "Terror Strikes Again" cassette

Well-developed, super-fast thrash from this long-standing Austrian band. The metal influences don't detract from the impact of this tape. Comes with good lyrics to ponder. (CS)
(Bad Insight Records c/o Peter Zinner, Ettenreichg. 44/6/4, 1100 Wien, AUSTRIA)

FAFF-BEY - “Emptyhead/No Rule”

Gruff vocals and mid-tempo speedmetal meld on this tight, sharply recorded 45. Good production values, but musically ordinary. (SS)
(Bad Vegnum, Box 29, 90501 Oulu, FINLAND)

RECORD TAPE REVIEWS

FAITH HEALERS - "Big Busty Beauties" LP

Post-hardcore that's got drive at times but diverges into pop and artiness that sometimes recaptures my attention and sometimes makes the needle jump to the next cut. The singer sounds like Freddie of the old S.F. MUTANTS. (TY)
(Limited Potential, PO Box 268586, Chicago, IL 60626)

FLAGRANTS D'ELI - "Positiv' Eli Punk" cassette

These people play a strange mix of simplistic punk and post punk. The drumming and singing get kind of repetitive and the keyboards add a different feel to this. A mixed bag with some rockin' and some junky songs. (CS)
(Resistance Productions, Hinterdorf 164, 8933 Meschwanden, SWITZERLAND)

FLEISCH - "...Macht Süchtig" EP

Varied, vibrant and powerful hardcore. Not generic, but not self-indulgent irrelevance either--just imaginative and emotionally played, with hot, raw guitar tempered by unusual structures. (TY)
(Far Out, c/o Frank Scheier, Sihlaurain 6, 8134 Adlisweill, SWITZERLAND)

4 FRONT - "Pell Mell" cassette

Maybe a slight DC influence but not at all typical. The music is mid-tempo with some chunky guitar work and a singer who sounds somewhat like HR from the BAD BRAINS. Kind of disjointed, but a cool tape nonetheless. (CS)
(Four Front c/o Josh Payne, 5300 Aurora Dr., Austin, TX)

FUDGE TUNNEL - "Sex Mammoth" EP

A big sound that reminds me a bit of EMBRACE, a post-punk but hard-edged sound that's big on chunky rhythm and lots of power and guitar. Out of Chicago. (TY)
(Vinyl Solution, UK)

FUEL - cassette

Big on DC? Then this is for you. Raw, rootsy hardcore--some of which borrows strongly from FUGAZI, some from RITES OF SPRING and some with a character all of it's own. In other words a rollickin' good tape ... with lyrics to match. (MW)
(5897 Claremont Ave, Oakland, CA 94618)

FUNNY WAGON - "No School Today" cassette

Pretty great thrash stuff, sounding a lot more like early LA stuff rather than the ho hum NY blender so popular today. What makes this even better is the band members are only 16 years old. Lyrics are kind of silly and sometimes downright dumb -- but lots of early punk was, and they have time to grow. For any age, this is good; for 16 it's incredible. (GF)
(49 Grove St. Holliston, MA 01746)

GUILT PARADE - "Coprophobia" LP

I reviewed these guy's tape ages ago, and, although the tape was great, this LP is 100% better. Similar to the DEAD KENNEDYS in terms of warped intensity, but I also hear the CRUCIFUCKS and a modern HC sound. Lyrically, there's a biting, sarcastic social commentary, lambasting religion, rednecks, American "culture," and more. Angry, tongue-in-cheek and creative; a combination that rarely fails. Great. (WG)
(Fringe Product, PO Box 670, Station A, Toronto, Ont, MSW 1G2, CANADA)

HAPPY EVER AFTER - "Tokyo Story/ Robespierre's Mirror..."

While living in Europe, Jason (ex-vocalist SOCIAL UNREST) recorded this along with German friends. A post-punk venture, there is power but a "pro" sound puts it closer to college radio than punk. (TY)
(X-Mist, Bulerstr 5, 7277 Wildberg 1, W. GERMANY)

HATE THAT SMILE - cassette

Ninety minutes worth of melodic punk, half live and half studio. Cynical, streetwise and a welcome break from England's ever increasing crust crop. (MW)
(47 Mallard Rd, Colehill, Wimborne, Dorset, BH21 2NL, UK)

HEADFIRST - "Back In Control" EP

Pro-choice straight edge? Yep, two songs that are straight edge statements, one that cautions against narrow-mindedness and trendiness within SE, and one that's a strong anti-racist declaration. The sound reminds me of a cross between MDC and YOT. (TY)
(Workshed Records, c/o Kevin Murphy, 27 Woodrush, Irvine, CA 92714)

HONEYMOON KILLERS - "Get it Hot/Gettin' Hot"

As I've said before, I've been a fan of these guy and gals since 1983. This two songs really sound like they belong on a 7". Rockin' and interesting. Nice job gang. (ML)
(Sub Pop, PO Box 20645, Seattle, WA 98102)

HORNEY GENIUS - "Burn Your Sister" LP

Arty garage music that's got its moments of drive, but more often than not it's folky/lightweight college radio stuff. (TY)
(Community 3 Records, 438 Bedford Ave, Brooklyn, NY 11211)

I.D. UNDER - cassette

Great driving hardcore with interesting breaks and some tight off-beat progressions. Strong vocals and musicianship. Really strange lyrics, too. Pretty cool. (LH)
(C.A.C.B., 615 S. Lincoln, Hinsdale, IL 60521)

IDIOTS/ZAKONAS - split flexi

Really good, basic punk from both bands. Nothing fancy, just three catchy, raunchy tunes that make you happy that some bands still know how to do this. Comes with issue #7 of Scumfuck zine. (TY)
(Fedor Hünecke, Hölderlinstr. 13, 4100 Duisburg 14, W. GERMANY)

THE IMAGINEERS - cassette

Punky, funky, jazzy weirdness from Canada. While there is a distinct style, influences seem to come from the MINUTEMEN and NO MEANS NO. I don't know what the lyrics are like, but with titles like "Cruelty Girl with a Busted Heart," "The Gall, the Gull" and "Friend in a Blind Red Sleep"... Pretty cool. (LH)
(13827 88 St., Edmonton, Alta T5E 3J1, CANADA)

INERT - "No Information" EP

Personalized, well-delivered hardcore. A bit too many structure changes for my taste but this will appeal to fans of DC post-HC. Power, melody and eclectic arrangements. (TY)
(Rainer Kocherscheidit, Langerberger Str. 491, D-5620 Velberti, W. GERMANY)

INFECTED YOUTH/DESTITUTION - split LP

Fast crossover vs. slower crossover. Actually both bands have elements of melody and even harmony at times, but overall there's a lot of metal riffing underlying those breaks. (TY)
(Sonic, Georg. Treber-Str 70, 609 Russelsheim, W. GERMANY)

INFEZIONE - "Chiediti il Perche" LP

With a picture of Sacco and Vanzetti on the back, as well as a quote by Jean Paul Sartre, you get the idea on their outlook. This hardcore debut contains lots of mid- to fast-tempo songs, in the older Italian HC band tradition, and comes with a hefty stapled lyric/graphic booklet. (TY)
(Mister X c/o Decanale, CP 144, 10064 Pinerolo (TO), ITALY)

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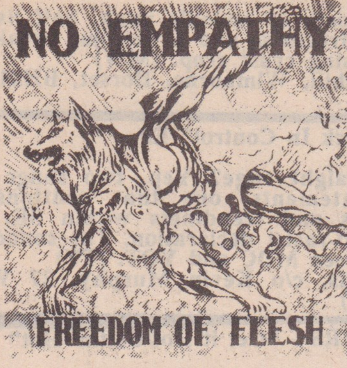

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AP#3 EVEN SCORE (Formerly Only The Strong) out Jan 1st.

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RELEASE, FOUR WALLS FALLING, EVEN SCORE SHIRTS $10ppd Short, $12ppd Long (Air $3.00)

RECORD TAPE REVIEWS

INHUMAN CONDITIONS - "Deserve No Respect" LP

This band seems to metamorphize a lot, and in this incarnation (hey, maybe Ray Cappo is right) they sound pretty much like east coast HC. Pretty atypical for this generally crossover-oriented label. (TY)
(Nuclear Blast, Dr-Frey-Str 54, 7322 Donzdorf, W. GERMANY)

IRHA - "Capital" 45

One side contains a reggae/dub tune that launches into ska occasionally, while the flip is a "Louie Louie" version that begins in ska and launches into punk occasionally. As with most of their music, it's evenly split among the three genres and is quite political. (TY)
(Attack Punk Records, Via Lame 571E. 40122 Bologna, ITALY)

INSTIGATORS - "New Old Now" LP

Recorded mid-1988, this album seems a lot more rocking and powerful than their previous LP recorded just one month earlier. Anyway, I found this to be much more straightforward while still being creative and powerful. Alive. (TY)
(Peaceville, UK)

INTENT TO INJURE - "Keep Us Strong" EP

Out of Massachusetts, this is "hard" East Coast tuneful moshable thrash. A "unity" band who are fighting for what they believe in, though it's not at all clear from the lyrics exactly what that is. (TY)
(Overkill Records, PO Box 20224, Seattle, WA 98102)

JERRY'S KIDS - "Kill Kill Kill" LP

I wasn't expecting to like this very much. So many of my favorite east coast bands turn crappy (i.e. YDI or SSD). Naturally I was a tad hesitant to give this a spin. I'm very glad, and relieved, to tell you JERRY'S KIDS still pack a forceful punch. This is no disappointment -- great production and excellent tunes. They can rock your spleen with cuts like "Need Some" and in the blink of an eye, tear into old-style thrashers like "Back Off." Killer re-do of "Machine Gun." Well worth it. (CD)
(Taang!, PO Box 51, Auburndale, MA 02166)

LETCH PATROL - "And Then There Was Nothing" cassette

For once these guys aren't bullshitting -- there is literally nothing on this tape that "summarizes the band's achievements over the past two or so years"! Still, there's a nice color xerox cover and real printing on the tape. Quite insane! (TY)
(PO Box 20416, Tompkins Sq, New York, NY 10009)

LIIMANARINA - "Mailman Tylsin Vittumaisuus" EP

I'll eat my hat if this record doesn't sound like a vintage HALF JAPANESE session. Muddy, noisy, one-riff tunes. Distorted vocals and lousy production. I love things like this. A must for fans of early H.J. (CD)
(Bad Vugam, Box 29, 90501 Oulu, FINLAND)

LONELY MOANS - "Shoot the Cool/Texas Love Goat"

A little more psychedelic than the last 7" but no less rockin'. Most amazing sleeve art I've seen in a while. When, oh when, is the LP? (ML)
(Sub Pop, PO Box 20645, Seattle, WA 98101)

LURKERS - "Live And Loud" LP

Recorded in 1989 but sounds like vintage '78. Very lively, energetic, tight and fun. Classic punk, excellent recording. (TY)
(Link Records, UK)

MCT - "What Secret Power Does the Man Possess?" EP

A variety of punk sounds, from speedcore to DESCENDENTS stuff to twisted BLACK FLAG noise--all done with lots of power. All of this sounds good, with personal/social lyrics. Nice. (WG)
(MCT, 1000 SE Essex St. Apt. 2, Minneapolis, MN 55414)

MAJORITY OF ONE - "Think About Tomorrow" LP

A groovin' release from this fivesome comin' straight outta Toledo. These guys are an SE band and the songs revolve around most of the usual SE topics. However, the lyrics are written better, and the music isn't all formula thrash with mosh parts. There's a wide range of styles of songwriting here. Very cool. These guys are S.H.A.R.P. members too! Double cool! (CD)
(First Strike Records, 39-41 Hallgate, Wigan-Lancashire, WN1 1LR, ENGLAND)

MEKONS - "The Mekons Rock 'n' Roll" LP

If this is their idea of rock 'n' roll, I'd hate to hear their idea of commercial pop. Go out and find their "Where Were You" single on 1978 (one of the best punk songs ever) and pretend they broke up in '79. (TY)
(A&M Records)

MENGELE - "Senseless Extermination" EP

This three-tracker employs buzzy speedmetal to bring home socially conscious commentaries on Nazi death camp activities. Pretty good for its genre. (SS)
(J. Uusitalo Kanervakaja, 90900 Kiiminki, FINLAND)

MONSTERS - "Fight on Flight" 12"

Early CLASH-like punk. No great shakes, but competent. (TY)
(Rock A Go Go Records, JAPAN)

MOTORCYCLE BOY - "Feel It/One Punch"

Pretty good wah-wah glam punk on one side, and pretty bad '70s retro rock on the other. (TY)
(Flipside, PO Box 363, Whittier, CA 90608)

MOVING TARGETS - "Brave Noise" LP

Pretty hard rocking pop punk, but despite the constant up beat there's a lightness to it that makes the sound a lot more palatable to college radio listeners. (TY)
(Taang, PO Box 51, Auburndale, MA 02166)

NEGAZIONE - "Sempre in Bilico"/"La Nostra Vita" 45

On this single there's a lot less metal and a lot more pop, sort of indicating the path that HUSKER DU traveled down seeking recognition and commercial success. They are still on an indie, though, and are taking chances here. (TY)
(We Bite Records, Saarstr. 16, 7400 Tubingen, W. GERMANY)

NEGAZIONE - "Behind the Door" 12"

Like the 7", this release contains two tracks in a commercial but pop/post-hardcore mold, as well as one more metal track and one downright light cut. (TY)
(We Bite Records, Saarstr. 16, 7400 Tubingen, W. GERMANY)

999 - "Live And Loud" LP

Though it doesn't say when this LP was recorded (I suspect not too long ago, due to the excellent sound quality), it cuts through time and presents some of 999's most rocking tunes. Pretty decent punk rock. (TY)
(Link Records, UK)

NO ALTERNATIVE/LIFELINE - split mini-LP

Even though N.A. recently reformed, these previously unreleased tracks are from '79-'82. Included is a good cover of NEGATIVE TREND'S "Meathouse" and two decent slow- and mid-tempo rockers. San Jose's LIFELINE (originally FRONTLINE), turn in three rock tunes with punk underpinnings, but the guitar squawking detracts here. Both bands are Paul Rat "house bands," and this is his project. (TY)
(Beach Recordings, 1455-A Market St. #624, SF, CA 94103)

RECORD TAPE REVIEWS

THE NORM - cassette

One man projects usually have me diving for cover but this ain't bad. Something about the fuzzed-out guitar and wordy lyrics makes for quite an attractive little package. (MW)
(1439 St. Marc # 9, Montreal, Quebec, H3H 2G4, CANADA)

THE OFFSPRING - LP

A very loud release from this L.A. band whose music has a sound foundation of mid-tempo punk and garage rock with a heavy emphasis on a great raw guitar sound. The vocals work really well with the music and are sung with catchy rhythm. I found myself huming several songs from this record, which is a good sign as to the material being memorable. (MS)
(Nemesis Records)

THE ONIX - "Life Witness" cassette

Pretty much mid-tempo punk rock that breaks into thrash now and then. The guitar sounds a little too metal for my taste, but the singer sounds like the front man from the DOUGHBOYS. Half the lyrics are in French-Canadian. Good stuff. (GM)
(8180 Ave De Garonne, Charlesbourg, Quebec, G1G 3K7, CANADA)

ORANGE MIDNIGHT - "Spider on My Back/ 4 Minute Warning"

The flailing lead breaks on this 45 compete with sung rockish vocals for uncommonly unpleasant results. Nice orange wax, though. (SS)
(Noiseville, P O Box 124, Yonkers, NY 10710)

P.K.R.K./GEGENE ET LE N - split 45

Really good '77 punk here, with a more GENERATION X influence on the first band, and a more CLASH/SHAM influence on the second. Like it! (TY)
(Boucherie Productions, FRANCE)

PAINFUL X-TREMITIES - "You're In Good Hands" EP

Pretty driving five-song offering from the hardcore mecca of South Dakota. Catchy punk and hardcore tunes delivered with that energetic punch bands only have on their first record. Socially aware lyrics and a great cover nicely round off this release. Pretty good. (LH)
(Amity Records, PO Box 1916, Rapid City, SD 57709)

PITTBULL - EP

I'm not sure what to think of these guys. Not a bad record. Definite "mosh" tunes! Lyrics about anger and revenge. A lot of muscle-flexing. Kinda like a mixture of SLAPSHOT and SICK OF IT ALL. Pretty good. My main complaint is that I wish there were more than two songs for the price this slab is selling for. (CD)
(Fist-o-Cuff, 12028 Gallagher, Hamtramck, MI 48212)

PLAID RETINA - "Boxcar" EP

A truly great 7" here. Side one is all covers (DYS, MISFITS, MINUTEMEN and CAPITOL PUNISHMENT) which range from competent to raging. Side two is all original material, though some of it has appeared on previous comps. Stop on a dime, stop/go punk, you've heard the comparisons; now check out the real thing. (DM)
(Musical Tragedies, Muggenhoferstr. 39, 8500 Nurnberg, W. GERMANY)

PLATE - "We're Name Is..." cassette

Very strange. They bring to mind NO MEANS NO and VICTIMS FAMILY. Not because they sound like them at all, but because they shred and defy classification. All the songs have different styles. At times it sounds like a weird opera or musical. Funk and jazz with lots of reverb and a dreamy sound. Something like that. Interesting and fun. (GF)
(239 S. Laurel St, Rich, VA 23220)

PORN ORCHARD - "Heart and Brain Raw" 12"

"In My Head" era BLACK FLAG art rock drone with other twists and turns. Loads of interesting musical things happening--unique rhythms, a warped Ginn guitar sound. Although the songs run a bit long it's more attention grabbing than most, I'd even call this progressive. Cool. (WG)
(PO Box 189, Athens, GA 30603)

POSTER CHILDREN - "Flower Power" LP

This debut combines a pop sensibility with a noisy Windy City post-hardcore sound. Eclectic, powerful, driving but also accessible. (TY)
(Limited Potential, P.O. Box 268586, Chicago, IL 60626)

PUBLIC HUMILIATION - "It All Started When I Was Five" LP

I can't believe it, these jokers have actually learned how to play! Nonetheless this still doesn't detract from the fact that these guys are still one of the most god-awful bands on this planet. Nothing, not even musicianship, can disguise the pure gooniness of such tracks as "The Toilet Seat is Always Wet" or "The Bowler." These freaks are the forefathers of silly rock. (DM)
(Goon Records, PO Box 5892, Orange, CA 92613-5892, Earth)

PUNGENT STENCH - "Extreme Deformity" EP

One of those records you can play at 33 or 45 and it doesn't matter -- still sounds sludge. (TY)
(Nuclear Blast, Dr-Frey-Str 54, 7322 Donzdorf, W. GERMANY)

RAPED TEENAGERS - "Raped Teenagers" EP

I'm not sure if this is a brand new release or if it's even new recordings, but the material seems more melodic and straightforward then their previous LP. Catchy and powerful HC. (TY)
(P. Swedenhammar, Konstruktorgs 74, S-58266 Linköping, SWEDEN)

RED LETTER DAY - "Last Night/Street Heat"

The A-side contains a pleasing mix of well-produced three-chord punk with simple choruses in a rock'n'rolly context, while the flip does the same thing, albeit more slowly. Above average. (SS)
(22 Mayhall Rd, Copnor, Portsmouth, Hants PO5 5AU, ENGLAND)

RIFLE SPORT - "Dead At The Exit" LP

Reminds me of 1979 - after the energy started fading on the original punk scene and bands all kinda blended together into a non-descript post-punk genre. You know, songs got longer and more intricate while losing punch. Kinda like today, right? In the HUSKER mold. (TY)
(Ruthless, PO Box 300021, Loop Sta., Minneapolis, MN 55403)

ROCKET SCIENTIST - "E=MC^5" EP

Four garage guitar punk tunes that have a bit of the old Detroit sound. Can't say there are any classics here, but fans of this genre will enjoy it. (TY)
(908 Providence, Claymont, DE 19703)

ROLLINS BANDS - "Hard Volume" EP

If "Lifetime" was Rollins' tribute to anger, this one is dedicated to depression, with a very downbeat sound. Here are seven new Rollins classics with a slightly different feel; some of the tracks have a '70s-ish approach, while others are similar to the SWANS. Lyrically, it's all Rollins filled with confusion, despair and strength, with a focus on human relationships. This may not be for everyone, but in terms of power, emotion and honesty, this blows away 99.9 % of bands today. Essential. (WG)
(Texas Hotel, 712 Wilshire Blvd #151, Santa Monica, CA 90401)

RECORD TAPE REVIEWS

SCHLIESSMUSKEL - "Sehet, Welch Ein Mensch!" LP

Snappy mid-tempo hardcore that's got catchy songs and goofy vocals. I think it's important to understand German (which I don't) to get the appreciation of their humorous approach, though their punk version of "High Noon" needs no translation. (TY)
(We Bite, Saarstr 18, 7400 Tubingen 6, W. GERMANY)

SECT - "Playing with FIre" 12"

It makes sense that a French label would put out this UK band's 12", since this kind of '77 punk sound has been popular there ever since bands like MENACE started turning it out. Four very catchy, well-produced tunes that combine the early punk energy with a clean sound reminiscent of early GODFATHERS. Anthemic. (TY)
(Combat Rock, 2 Chemin des Grandes Vignes, 57160, Scy Chazelles, FRANCE)

SEEIN' RED - "Music Can Be A Weapon" EP

Now here's some hardcore that's as powerful as it is politically astute. Six very non-compromising tunes from these guys (some ex-LARM), a kick in the ass and a finger on the pulse. (TY)
(Van Randwijcklaan 115 C, 3814 AH Amersfoort, HOLLAND)

7 SECONDS - "Skins, Brains and Guts" EP

I don't believe this is a boot but a re-release from Kev. Nine classic early HC tunes from 1982, a minor masterpiece. Get it, but do remember 7 SECS have a terrible reputation for their mail promptness. (TY)
(Pazzafist Records, 2314 J St #122, Sacramento, CA 95816)

SHIT/AGATHOCLES - cassette

A split cassette recorded live in a goofy German place. Songs aplenty. Kinda poopy sound quality. A non-stop blitzkrieg of noise that could easily be mistaken for the complete works of Chopin. Grindcore fans only. (CD)
(Total Noise Tapes and Records, Dresdenerstr. 30, 5400 Koblenz, W. GERMANY)

SHITTER LIMITED - "Anna Pillua Helena Pesola" mini LP

With one of the grossest record jackets yet (a very graphic pic of a vagina and asshole), it's not suprising that the record is banned in Finland. Eight crunching, fast songs, all of which are in the classic punk/HC vein. Very limited pressing. (TY)
(Pokka Mähönen, PO Box 69, 40101 Jyväskylä, FINLAND)

SKINYARD - "Start at the Top/Watch"

SKINYARD on SubPop? About time I say! Side A is an up-tempo, rockin, BIRTHDAY PARTY meets GRAND FUNK with a wah-wah killer. The flip is slower and didn't move me as much but still works. I'm glad these guys stayed together despite the rumours of breaking up to fill the bass-slot for SOUNDGARDEN. Hang in there guys, you're day is coming... (ML)
(SubPop, PO Box 20645, Seattle, WA. 98102)

SNUFF - LP

After their amazing debut EP this LP was much anticipated around here. Their particular interpretation of U.S. melodic hardcore really produced a few gems on that debut, and while this is a solid release, their reprise of "Not Listening Anymore" here still stands out as the classic. For fans of DOUGHBOYS, HUSKERS, etc. (TY)
(Worker's Playtime, 61-71 Collier St., London N1 9BE, ENGLAND)

SOCIAL INSECURITY cassette

Rudimentary punk rock with a totally noisy sound and anti-authority lyrics. An awful recording that's bound to give you a headache but otherwise okay. (CS)
(S.I. Recording, 3332 Peachtree Pl., Lima, OH 45805)

SOCIETY GONE MADD - "What Do You Care" LP

The perfect cross between early MDC and D.I.? Political lyrics, staccato vocals, classic hardcore style. Nothing new, but well done and it's nice to see Lee Joeseph putting out someting other than '60s based bands. (TY)
(V.U. Records, PO Box 4191, Burbank, CA 91503)

SOUP - EP

This is the band that went under the name BUGGERALL on the "Turn It Around" Gilman comp., a band that split up with members ending up in several East Bay bands. Two of the songs are studio, two live and while none are exceptional they do stand out as a documentation of this garage band. (TY)
(Very Small Records, PO Box 8223, Emeryville, CA 94662)

LA SOURIS DEGLINGUEE -"Paris 23.05.89" LP

A live recording of this punk band who have much vinyl out. They are a rock'n'roll/punk/ska band, using horns at times (not much this record, fortunately) and are more of a "good time" band than a powerhouse. (TY)
(Accord Records, FRANCE)

SPIT - "You Would If You Loved Me" LP

Disco punk, dark experimental, funny negative punk, spoken word -- all thrown together in an interesting and engaging manner. Definitely has a "Blue Velvet" outlook. (TY)
(N+S, 742 Paper Mill Rd, Newark, DE 197811)

STUKAS - "Gonna Kill Her/I Fell In Love With the Pope"

Good pop punk here. The A side is harder edged, but the flip is more memorable and catchy. A departure for this label, but an enjoyable one. (TY)
(Really Fast c/o S. Fagerberg, Trädgärdsgatan 12, S-59600 Skänninge, SWEDEN)

SVART SNO - "Ren, Säker och Billig!" EP

Hot stuff! Top-notch Swedish hardcore with all the ingredients that made their early bands so amazing: hooks, power, great vocals. Raging!. (TY)
(Finn Records, Vårbyv. 11, 63223 Eskilstuna, SWEDEN)

TAMPAX - "Sorry Not Tonight" LP

You can tell right away that these guys haven't gotten any slicker since their crude beginnings in the late '70s. Raw, under-produced punk and wanking here, with song titles like "Cunt Fucker," "Fucking Pope," "Shit Breath," "Sluts & Turds" give you the picture. Not raging like GG, but crazed in their own way. (TY)
(Attack Punk Records, Via Lame 571C, 40122 Bologna, ITALY)

TERVEET KADET - "Anno Domini" EP

Recorded two years ago and just out now this record continues the saga of Europe's longest-lasting HC band. Five songs, three of which are thrash monsters, one slower punk tune and one crossover. Again, their intensity remains as does their seemingly disjointed drumming. They want very much to tour the U.S., so any bands wanting to team up with them should write: (TY)
(TK, Poistokatu 4 AS 2, 90120 Oulu, FINLAND)

3-D MONSTER - "Brand Name" cassette

Spaced-out drum machine music, maybe like BIG BLACK meets HENDRIX, but with a dreary, echoey feel to it. Powerful and interesting. (WG)
(Fear Factory, 530 South 21st. St., Belleville, IL 62223)

2 BAD/HAPPY EVER AFTER - split 45

2 BAD kicks it off with a version of BLACK FLAG's "Wasted" that gets a total FLIPPER treatment--slow and painful. Then HAPPY EVER AFTER finishes if off with a killer version of the GERMS' "Lexicon Devil" that sounds like a cross between the original and the early BUZZCOCKS. Hard to believe it's the same band as on their solo 7" (see review this issue). (TY)
(X-Mist, Bulerstr 5, 7277 Wildberg 1, W. GERMANY)

RECORD TAPE REVIEWS

3 - "Dark Days Coming" LP

Personally I thought these fellows had one of the best tunes on the "State of the Union" comp. and this release follows in the same fashion. They've got a rough but melodic sound not unlike RITES OF SPRING, although something about this reminds me of the BEATLES. Lyrics are in the personal/social vein. Chalk up another one for Dischord. (WG)
(Dischord, 3819 Beecher St. NW, Washington, D.C. 20007)

200 STITCHES - cassette

Pretty hot cassette. A cool mix of melodic punk à la RITES OF SPRING and '60s psych-type stuff. Good sound quality. Lyrics are mostly ambiguous. Good. (LH)
(c/o Nadja, 615 Annin St., Philadelphia, PA 19147)

TIJUANA IN BLUE - "Sopla! Sopla!" LP

The best of Basque punk bands returns again with an LP's worth of catchy pop-punk. Good beat, '77 class, and probably quite political lyrics. (TY)
(Oihuka, Calle Amaya 2-B-4°B, 31002 Pamplona, SPAIN)

ULTIMOS DE CUBA - "Un Millon de Ratas" LP

Hardcore-based hard rock. Around for many years, their first vinyl shows their core roots as well as the rock flourishes (which, in my opinion, detract from the enjoyment). I'd love to be able to edit this down to half the length and twice the punch. (TY)
(Justine Records, Calle Gomis 15, 08023 Barcelona, SPAIN)

UPPERCUT - "Four Walls" 12"

Straight edge HC? No, try straight edge metal! Cross SLAPSHOT, CRO-MAGS and IRON MAIDEN, add some ok lyrics about the edge, the homeless and more and you get this Yonkers band. Not generic HC but there's some pretty cliched metal riffs within. Fair. (WG)
(Blackout, PO Box 544, Yonkers, NY 10710)

VARICOSE VEINS - "Beirut Everywhere" 12"

VARICOSE VEINS features a slashing/chunky guitars and echoed/nasal vocals incorporating elements of both punk and HC. Abrasive, ultra-irritating, this resisted my efforts at enjoyment--though there must be an audience for this nasty stuff somewhere. (SS)
(Chrome Records, PO Box 235, Edinburgh EH6 4BD, SCOTLAND)

VERBAL ASSAULT - "On" 12"

V.A. opt for a simple straightforward, hook-laden approach on this one. The strong production is heavy on guitar and it works well. Lyrically and musically this is definitely their best thing yet. Should've been an album. (JT)
(Groove Records)

WALTER ELF - "Die Angst Des Tormanns Beim Elfmeter" LP

Highly produced pop along the lines of the TOY DOLLS. Includes a cover of BOOMTOWN RATS' "I Don't Like Mondays," of all things, and a rap version of the SAMOANS' "Lights Out." (TY)
(We Bite, Saarstr 18, 7400 Tubingen 6, W. GERMANY)

WATCH YOU DROWN - "Paint a Picture" EP

Melodic post-punk, at times folk-punk. Never gets to the total wimpoid point but does approach closely and saves itself with a burst of power and/or good hooks. (TY)
(Wired Records, 492 Dunsburg Way, Leigh Park, Havant Hants, PO9 5BL, UK)

WRETCHED ONES - "Old, Loud, & Snotty" EP

Anti-intellectual punk-grungey garage punk with lyrics about hating school, drinking beer, and other worthwhile pastimes. Kinda fun on a certain level, but let's face it, beer tastes like goat piss. (WG)
(Headache Records, 47 Myrtle Ave., Midland Park, NJ 07432)

WHEN PEOPLE WERE SHORTER AND LIVED NEAR THE WATER - "Bobby" LP

A whole album of rockin' BOBBY GOLDSBORO covers? Very nearly. Most tracks use an off-kilter power-chord approach, while others are weird or self-indulgent. Occasionally funny, but the novelty wears off. (SS)
(Shimmy Disc, JAF Box 1187, New York, NY 10116)

X-PRESSION - "Through Time" cassette

I hate to say it but this is totally generic straight edge hardcore. Just think of any straight edge band and you'll know what these guys sound like. I don't mean to put it down (they do play pretty good, and straight edgers will surely get into this) but I do think some orginality is a good thing. (CS)
(X-Pression, 2725 1/2 Oregon St., L.A., CA 90023)

YOUTH YOUTH YOUTH - "Repackaged" LP

One of Toronto's hardcore trailblazers, YYY had a great 12" out in 1983 and later went the way of the buffalo. Included here are all the tracks from that recordc as well as nine other tunes from 1982-83 demos. A mix of USHC energy and UK punk attitude. (TY)
(Fringe Records, Box 670, Stn A, Toronto, Ont M5W 162, CANADA)

YUCKMOUTH - EP

Raw, angry HC with a grungey edge; very powerful with a metal tinge. Personal lyrics, also. For some reason, this reminds me a bit of the UNDERDOG 7" in terms of style and sound. Not bad. On gas-station-toilet-seat colored vinyl. (WG)
(Conversion Records, 26861 Tribuco Rd. Suite E-143, Mission Viejo, CA 92691)

ZNORT - cassette

This is an Austrian band whose members look like they stepped right out of the old school of punk, yet musically sound like pounding pseudo-industrial rock. The tape they sent contained a confusing array of words and images that much better describes their tape than I can. They call it "Da da punk/perhaps symphonic chainsaws." (DM)
(Barbara or Roz 98, Schotlenfeldg. 76/26, 1070 Vienna, AUSTRIA)

ZYNIKER/THUMPER - split EP

This is the first truly split EP, featuring one band on the left channel and one on the right, playing simultaneously. Sometimes funny, maybe irritating, but it's innovative and meant to bother. Good job. (TY)
(Empty Records, Muggenhoferstr 39, 8900 Nurnberg, W. GERMANY)

V/A - "Andy Warhol" LP

A variety of Italian psych bands re-create the first VELVET UNDERGROUND LP cut for cut, as a tribute to Andy Warhol's "Banana" cover. To their credit, very few bands try to directly copy their cut, usually updating the song into a late 80's style. But you can't really do much with a classic, and the original '67 release still stands up over time, so you'd be much better off finding a repressing of it. (TY)
(Crazy Mannequin Ideas, Via Monte Nero 5, San Giuliano Milanese, MT, ITALY)

V/A - "Avalanche" LP

A "Swiss Underground" comp. that includes FLEISCH, INFECTED, SUBURBAN FLOWERS, INSANE APPLE, JAYWALKER and lots more. Accent is on the noise/metal side of HC, but there's all types of punk, too. Comes with a 32-page quality zine and a free weird industrial dance single. (TY)
(Far Out Records, Sihlaurian 6, CH-8134 Adlisail ZH, SWITZERLAND)

V/A - "Another Pyrric Victory" LP

A comp. of dead Seattle bands that all wanted to be LED ZEPPLIN. Includes GREEN RIVER, H-HOUR, MALFUNCTION, MY EYE and 64 SPIDERS and lots of slow pain. (TY)
(CZ Records, 1407 E Madison, Seattle, WA 98122)

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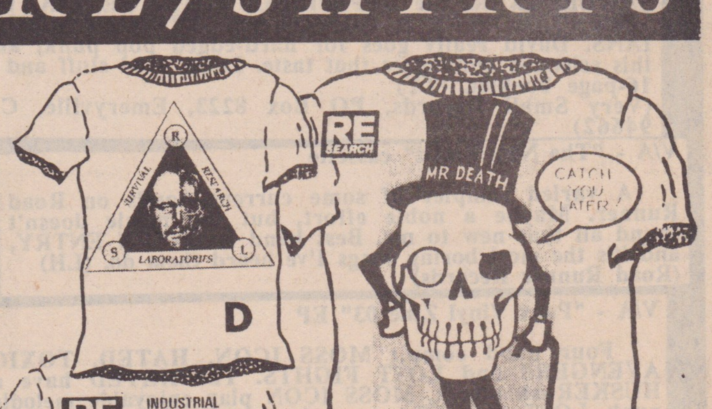

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RECORD TAPE REVIEWS

V/A - "Dead Don't Wear Plaids" - cassette

Take a barrel. Inside of it, place a drum set, guitars, amps, marbles, various household appliances, auto parts, Vic Tayback, licorice, Supertramp's "Breakfast In America" LP, lima beans and a timber wolf. Now close the barrel, roll it down a hill and record it. Ta-da! Fourteen bands and 120 songs! What do you expect from a label called "Total Noise"? (CD)
(Total Noise Tapes and Records, Dresdenerstr. 30, 5400 Koblenz, W. GERMANY)

V/A - "Footprints of God Part II" EP

This follow-up contains one track each from an international selection: PURPLE ETERNAL (UK, garagey HC), BIKERMUTT (MD, rhythmic experimental), BIMBO SHRINEHEADS (CT, pop punk) and DEADBEATS (CT, light garage). (TY)
(Tulpa, PO Box 860, Willimatic, CT 06226)

V/A - "Giu Le Mani" LP

Four bands: JWIJ (metal/punk), 102 TRUFFE (fast thrash), CRIME BANG GANG (riffy crossover), ULCERA (straight HC). Varied styles as well as varied recording quality. (TY)
(E.S.T., CP 113, 17031 Albenga, ITALY)

V/A - "Homocore Hit Parade" cassette

A comp. tape with a homosexual theme. Unfortunately this came without lyrics so I had a hard time figuring out what line most bands take... pro or anti?... though I'm fairly certain it's the former. Music and sound quality are patchy but that's belied by an element of fun and frolic throughout. (MW)
(PO Box 1110, Adelaide St. Stn, Toronto, Ontario M5C 2K5, CANADA)

V/A - "Make The Collector Sweat" 10"

David "DIY" Hayes strikes back again with another California comp. Included are one track each by MR. T EXPERIENCE, CRIMPSHRINE, LOOKOUTS, SAM I AM, JAWBREAKER, the OFFSPRING, PLAID RETINA, the WRONG, COFFEE & DONUTS and CRUMMY MUSICIANS. David really goes for hard-edged pop punk, and this selection epitomizes that taste. Lotsa good stuff and a 16-page booklet. (TY)
(Very Small Records, PO Box 8223, Emeryville, CA 94662)

V/A - "The New Breed" cassette

A varied sampler of some current bands on Road Runner. Maybe a noble effort, but the music doesn't sound all that new to me. Best band is TOKEN ENTRY, and it's the most boring songs I've heard them do. (LH)
(Road Runner Records)

V/A - "Panx Vinyl Zine 03" EP

Four band comp.: MOSS ICON, HATED, TOXIC AVENGERS and LOST FIGHTS. The HATED have a HUSKER-ish attack, MOSS ICON play enjoyable melodic punk, LOST FIGHTS have a simple 1-2 thrash sound, and TOXIC AVENGERS reveal a clean HC style. A pretty good sample of up-and-coming bands. (WG)
(Panx, BP 5058, 31033 Toulouse Cedex, FRANCE)

V/A - "Press The Button And Listen" cassette

Decent comp. tape of generally good-quality music. While nothing to write home about, this comp. showcases some good unknown punk and hardcore bands as well as more established groups like SIC, AGENT 86 and more. Good. (LH)
(Pipinstr. 4, 5000 Koln 1, W. GERMANY)

V/A - "Problematic Times Breed Intelligent Music"cassette

Finally a somewhat cohesive comp. tape put together with a lot of thought. The lyrics are generally political (which is coupled with political rants among bands) and the music is good driving crustcore (well, a lot of it anyway). Some of the high points are APOCALYPSE, MISERY and GENETICIDE. (LH)
(RD1, Box 248, Washington Boro, PA 17582)

V/A - "The Pleasures In Life" 3LP

This is a triple dose of "hardcore, grindcore, crossover, thrash," with many of the Nuclear Blast bands reviewed in this issue, along with the likes of IMPULSE MANSLAUGHTER, STARK RAVING MAD, GF+DD, VERMICIOUS KNIDS, DEFECATION and lots more. I assure you, the above liner-note description doesn't lie. a monstrous mulit-colored vinyl assembly. (TY)
(Nuclear Blast, Dr-Frey-Str 54, 7322 Donzdorf, W. GERMANY)

V/A - “Skin ‘n’ Punks, Vol. 5” LP

Surprisingly, this volume features two US bands: the RADICTS sound very similar to the ADICTS though less catchy, while the PRESS demonstrate a gift for tunes in a SHAM 69 vein. The PRESS is the class act here. (SS)
(Oi Records, 3 Machen St., Grangetown, Cardiff CP1 7NT, South Wales, ENGLAND)

V/A - "Sous Le Feux Des Projecteurs" cassette

A compilation tape of live tracks from predominantly French punk and rockabilly bands (there is an appearance by England's INSTIGATORS). Highlights include the afforementioned, FLITOX, SCRAPS, LUDWIG VON 88 and LES CAFARDS ska "James Bond." (DM)
(Fraggle Product, 77, Av. du Vert-Galant, 91600 Savigny-sur-Orge, FRANCE)

V/A - "Squat or Rot" EP

A really excellent punk/HC sampler of NYC bands that share a street philosophy, progressive politics and good taste in music. One track each from PUBLIC NUISANCE, RADICTS, SFA, NAUSEA and REZISTURZ dealing with the topic at hand, as well as a 16-page tabloid that covers the lyrics and bands, as well as politics. Get it. (TY)
(Squat or Rot, PO Box 20012, Tompkins Sq. Stn, NY, NY 10009)

V/A - "2:30 In The Morning" cassette

It's Friday night and you're bored. Getting couped up, claustrophobic, and generally restless. You read comics, watch TV, and play old dull records. Then you look at the clock. Shit, it's fucking 2:30 in the morning. Know what I mean? Okay comp of varying quality. More bands than I can count on my fingers. Some truely outstanding offerings by NUISANCE, ALL SYSTEMS GONE, and TRUSTY. (LH)
(Erosion Records, 2134 S 12, Manitowoc, WI 54220)

V/A - “What Life is All About” LP

This musically varied Dutch compilation features especially good cuts by the SHOOTING SKIPPIES, NOZEMS, and BAMBIX. Quality goes up and down, but the peaks are very high indeed. (SS)
(Swaddle, Wernhoutseweg 195,4884 NC Wernhout, HOLLAND)

V/A - "Veils of Negative Existance" cassette

Five unknown bands whose music sorta blends well into a strange mix of postpunk, PUSSY GALORE-esque, industrial, sampling, metallic, BIG BLACK-esque, garage, VELVET-esque, noize. Innovative and often interesting in a brutal way. (LH)
(PO Box 8433, Red Bank, NJ 07701)

V/A - "Zagreb HC" cassette

As the title suggests, this is hardcore from Zagreb, Yugoslavia. Out of the three bands MOTUS VITA EST come off the best, their first metalish thrash being better recorded than EUFORIJA's and LOSE PONASANJE speedy hardcore. (CS)
(Sacro Egoismo & Strong Will, Tiberiju, Pötschnerg. 9, 2500 Baden, AUSTRIA)

Pressure Drop Press is now constructing a book that examines:

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If you have an anecdote or story that you think might fit in with this book's theme please get in contact with us, include a job description and a brief explanation of your method of sabotage. We will consider all contributions (be it theft of paper clips or the destruction of computer systems) and will be covering as many different jobs as possible.

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Threat By Example (PDP 001) is still available for $7.00 (U.S.) /$9.00 (everywhere else) and A No Record Deal (PDP 002) will be out early next year along with several other printed releases.

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3. 819-569-9879, before 6:30 PM EST, ask for Max
4. Club-Cafe Intox, 381 Alexandre #3, Sherbroooke, Q.C., Capacity 100-150
5. Lodging, vege meals provided
6. Guarantees - $150 up to $300 depends on how many peonle you attract. All ages cafe, all kinds of music wanted

1. Peanut Butter & Jelly Productions
2. c/o Kevin Callius USM Southern Station, Box 6484 Hattiesburg, MS 39406-6484 (can do New Orleans also)
3. 1-601-266-3216
4. Depends on band & city
5. Lodging & food available
6. Percentage preferable - depends on band

1. AK 47
2. Kiefernstr. 23, 4000 Düsseldorf 1, W. Germany
3. 0211-7336634 all day
4. Small venue, fits 150 - 200 people
5. Yes. Bands share our living space and vegyfood
6. Whole entrance cash (split between mostly 2 bands). Door price is $3.

1. 't Breechuys, youth centre, Leiden.
2. c/o Arco den Boer, Beiershof 60, 2411 JV, Bodegraven, Holland
3. Holland (0) 1726-15778
4. 200+
5. Fre drinks, food and lodging available on request.
6. Non profit, so need to break even. Guarantee or gas money & 100% of door after expenses. Max. door price $3.50.

1. WOZO, Christy Colcord
2. Central Services, Smith College, Northampton, MA 01063
3. 413-685-4977 or 584-7011—leave message and number
4. Several halls of every size
5. Lodging, vegan-veg food, drinks and great company
6. Guarantee

1. The Whole Music Club
2. 300 Washington Ave SE, Minneapolis, MN 55455
3. 612-625-8685
4. 400 and 1000
5. Likely/negotiable
6. Guarantee versus percentage

1. Linea Discotheque
2. Mokranjceva 12, 21000 Novi Sad, Yugoslavia
3. 38-0-21-313675 (Voja)
4. 300
5. No lodging, 2 drinks per band member
6. 200 German marks or more after show

1. Did Club
2. Boris Furlan/Miko, PP28, 66000 Koper, Yugoslavia
3. 38-0-66-24383 Boris, 38-0-66-35615 Miko
4. 500
5. Lodging usually, breakfast
6. 100-200 German marks, depending on size of draw

1. Mladinski Club
2. Rolih Leon, Zupanciceva 1, 66250 Ilirska Bistrica, Yugoslavia
3. 38-0-67-81326
4. 200 people
5. Lodging, beer
6. 100-200 German marks, depending on size of draw

1. Omladinski Dom Bratstvo I Jedinstvo
2. Hrvatski Dom Mala Scena Predrag Djuric, Kureceva 4, 47000 Karlovac, Yugoslavia
3. 38-0-47-23782 Predrag office, 38-0-47-25402 home
4. 300-400
5. No food
6. 100 German marks before the gig, more after depending

1. Disco 101
2. Dubravko Jagatic, Bijenicka 20, 41000 Zagreb, Yugoslavia
3. 38-0-41-277394 (Dubravko)
4. Up to 200
5. No lodging/no food
6. 100-200 German marks

1. 12X12 Productions
2. 2431 Elsmere Ave, Dayton, OH 45406
3. 513-278-2801
4. Various halls, mostly Druid's Hall capacity 400. Can help with Cincinnati and Columbus
5. Lodging and food can be arranged
6. Guarantees and/or percentages. Bands get entire door after expenses

1. 1000 Fryd
2. Kattesundet 10, 9000 Alborg, Denmark
3. Jakob - 98.11.76.21
4. Small - fits 150
5. Hot coffee, cool veg. meals, drinks and puke-stained mattresses
6. The usual guarantee ($150-350)

1. The Outhouse
2. Donnie & Angela Mellenbruch, RR#2, Lawrence, KS 66044
3. 913-841-8879 or 913-749-1350
4. Holds 200-500
5. Lodging anf food a possibility
6. Guarantees & percentages depend on band and door

1. Poach Productions
2. Jason McGill, PO Box 23, S Gardiner, ME 04359
3. 207-582-2002 after 2:30 PM (EST)
4. 500 capacity
5. Lodging and meals very probable
6. Percentage of profit based on amount of bands and need

1. PATA types
2. Ross, 228 West Prospect Ave., State College, Pa 16801
3. 814-237-7275
4. 300+
5. We can give ya'll a place to nod.
6. We like to do benefits; we also like to pay people. We like caring bands with energy and love. Because we do benefits, pay is sort of funky, so I don't do contracts. But I am a trustworthy person. Are you? Yeah, so we can guarantee 100 people at $5 a head.

1. Change Musik
2. Sielpfad 11 or Auf Den Kuhlen 21, 2800 Bremen 1, West Germany.
3. 0421 702342 and 0421 73849
4. Schlachtmof (name of the venue) takes 300-1500; Wehrschloss takes 400. Also other venues here!
5. Dinner (veg.)/sleeping place/breakfast!
6. Depends: guarantee, percentage or both. Low entrance prices, but non-profit leaves some fair money for the bands

1. Txitxarrax Sarrillo
2. P.O. Box 153/01400 Llobio (Alava)/Spain
3. Phone (94) 6723930 3:00PM-5:00PM; 10:00AM-12:00AM
4. Various halls from 200 to 500 people
5. Lodging and drinks provided. Food maybe
6. Depending on the place and the number of gigs. From 25000 pts to 50000 pts ($200-400). It also depends on which band is coming and whether they come alone or not (opening band)

1. Noisy Concept Productions
2. 621 Bassett Rd, Bay Village, OH 44140
3. 216-871-4354, after 4 PM weekdays, before 7PM Sat & Sun
4. Huge skatepark, former roller rink
5. No meals, but will try to find a place to crash
6. No guarantees. After paying sound, bands split 80%, house gets 20%

If you havent sent in an all-ages listing yet, please do so now. If you have already, don't forget to send in a new postcard each month to renew your listing, as a new list will be created each issue. A listing may be removed if enough bands write in with a complaint.

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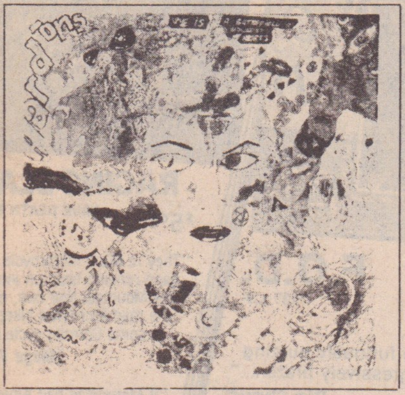

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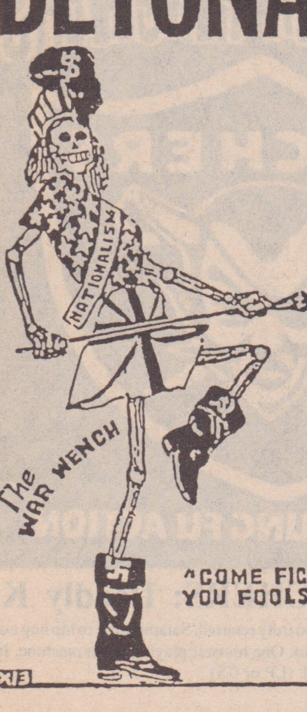
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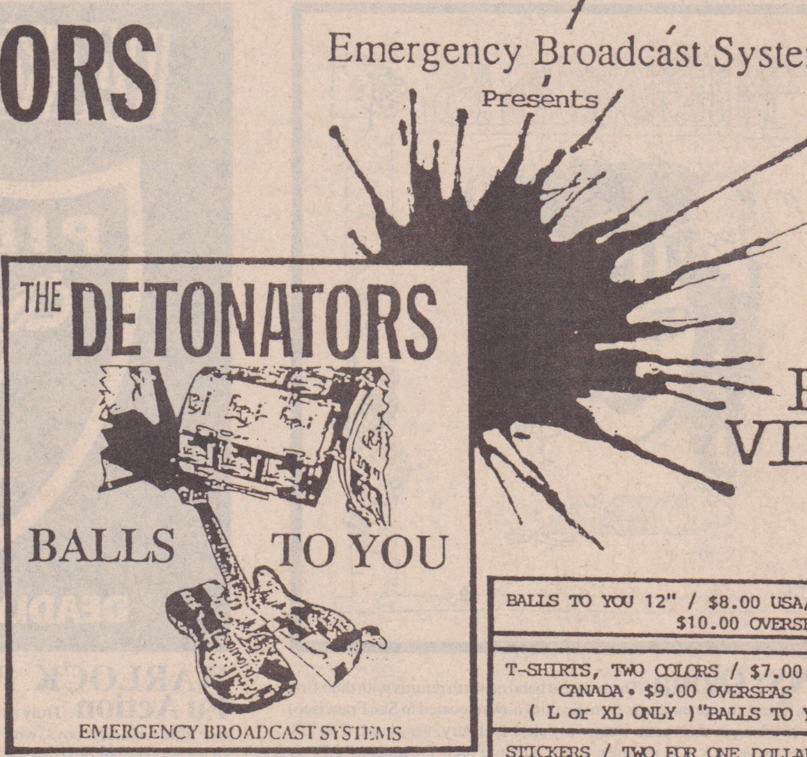
ELK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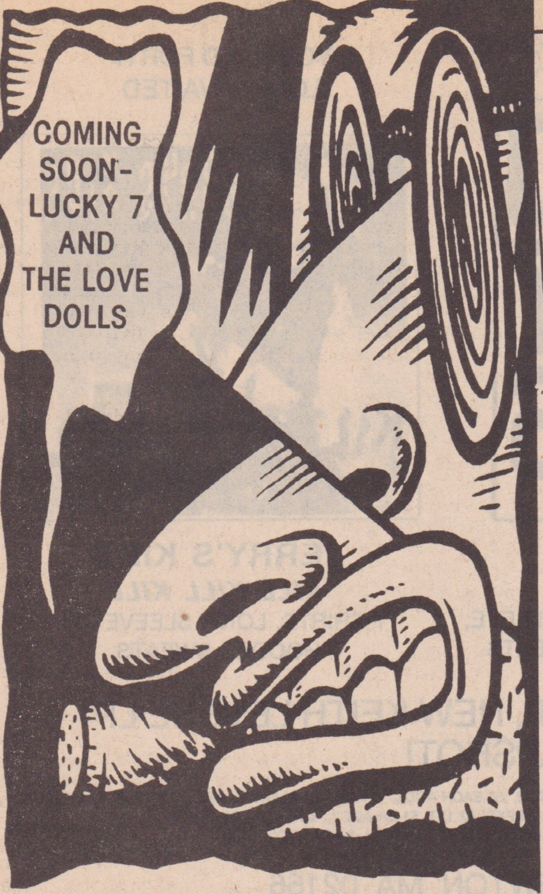

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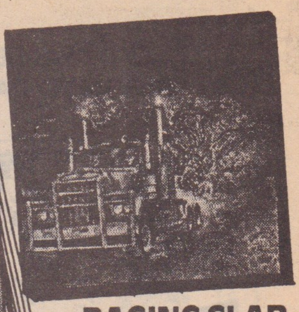

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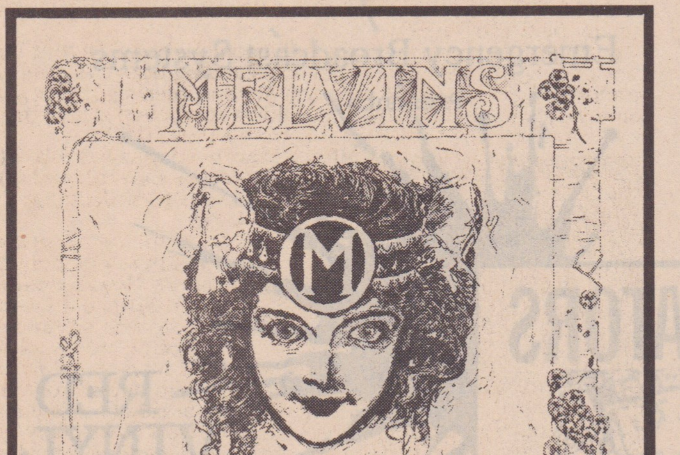

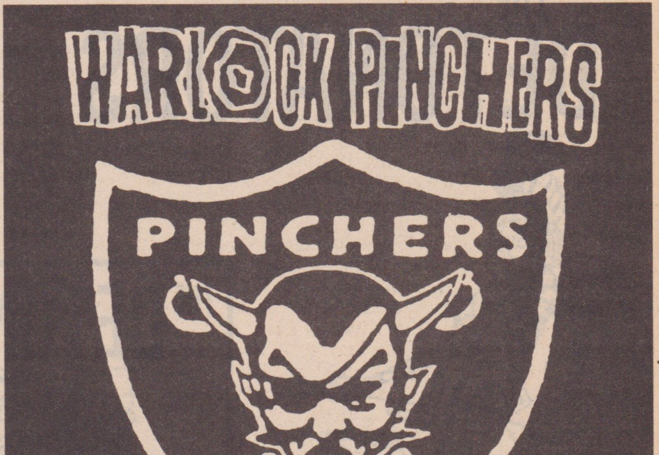

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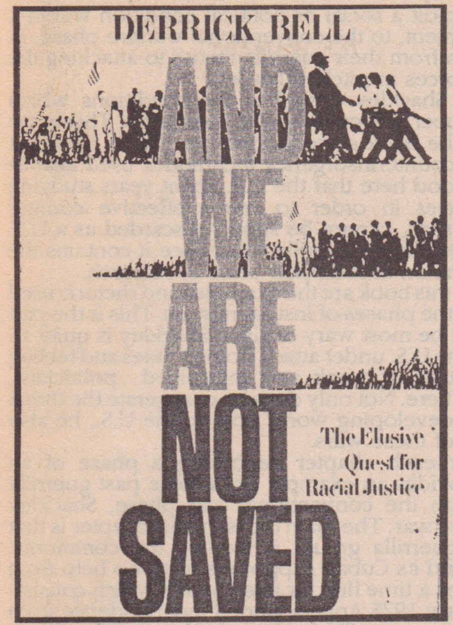
BOOK REVIEWS

Reviewers: Joel Wing (JW), Mike LaVella (ML)



Derrick Bell. *And We Are Not Saved: The Elusive Quest for Racial Justice*. (New York: Basic Books, Inc., Publishers, 1987). 288 pp., $19.95.

As recent Supreme Court cases have proven, the struggle for racial equality in this country is far from over. The Court overturned years of its own decisions on civil rights. This has led many to proclaim that we are going backwards with regards to race relations. One need not look to the Supreme Court, however, to come to this conclusion.

Looking at family income we see the same backwards trend. For example, in 1950 the median family income for blacks was 54% that of whites. In 1976 blacks family income peaked at 65% of whites. In 1980 black families were only making 58% that of whites, and in 1989 this percentage is even lower. These trends, along with the conservative atmosphere brought on by the Reagan Administration, have led many to ask which strategy African Americans and other people of color should pursue to achieve the freedom and equality that is so often preached by whites. One person to delve into this matter is Derrick Bell.

Derrick Bell is a professor at Harvard Law school with personal experience with the civil rights legal battles of the 1960's and 70's. In his fantastic book *And We Are Not Saved: The Elusive Quest for Racial Justice*, he analyzes the achievements and failures of civil rights litigation and the effect of racism on the black persona. Additionally, Bell speculates on a plan of action for the future. Rather than focusing on such questions in the normal manner, Professor Bell chooses to use a rather unorthodox method.

Using fantasy Bell delves into the the state of race relations and their future. Each chapter begins with a provocative and imaginary tale that deals with a pressing issue in race relations as told by Bell's fictitious character Geneva Crenshaw. This is then followed by Bell and his fictitious character carrying on a debate on the importance and relevance of the chronicle, the name given to the ten stories in the book. Using such techniques, Bell plays the role of the mainstream civil rights lawyer while Geneva provides the foil by extolling a more radical viewpoint.

Take, for example, "The Chronicle of the Amber Cloud." This chronicle is the tale of how an amber cloud descends upon the United States and afflicts all white adolescents with wealthy parents. These young adults skin is turned amber in color by the cloud, and they start to act in a reckless, anti-authoritarian manner as many black children in the ghetto do. Shocked into action by this phenomenon, the white community and government rallies together to find a cure. When one is found it turns out that it can also cure young African American children of their inner city tendencies towards crime and other lawlessness. When blacks demand that this cure be used on them along with the white children, they are told that ghetto youths are not affected by disease but rather laziness and a "life-long commitment to the 'black lifestyle.'" After the chronicle is told, Bell and Crenshaw delve into the meaning of the tale with respect to the equal protection clause in the 14th Amendment, which states that blacks are not to be deprived of white privileges.

This method of explaining the problems faced by African Americans is very enlightening and easy to read, allowing even the novice to understand the complexities of the legal debates and the history surrounding race relations in the U.S.

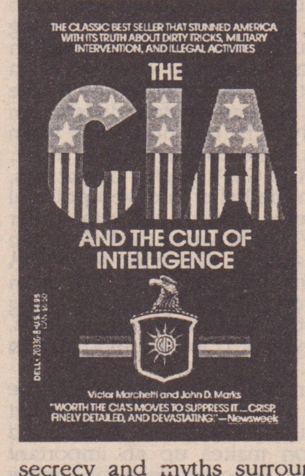
After reading through the chronicles, one comes to several conclusions. One is that America, from its inception, has been a racist country as epitomized by the slavery compromises in the Constitution. The Constitution, as interpreted by Bell, was written as a document not to protect the individual, but rather property. All of the framers were wealthy white male property owners, and most were slave owners. In creating the Constitution they forged a document to protect their interests. Thus, it was easy for them to maintain slavery as an institution within the Constitution since slaves were just another form of property.

Another fact that can be derived from the ten stories is the inadequacy of civil rights laws to gain equality for blacks. As Bell and his character Geneva argue the legal facts, one can see that the civil rights struggle was one fought within strict boundaries. The civil rights movement mainly focused on working within the status quo by using litigation. By doing so, blacks severely restricted themselves since no matter how many segregationist and discriminatory laws were revoked, the inherent racism of the American public and institutions was never really challenged. This was mainly due to the fact that many believed that once racist laws were overthrown and the society integrated, race relations would be solved. This was quickly proven false. It is also the case, as Bell insightfully reveals, that each of the advances made in securing black rights ended up benefiting the dominant white society.

For example, take the case of affirmative action. Affirmative action was begun as a way of making up for the decades of racial injustice in America. Through such programs institutions and businesses would search out qualified people of color and women to employ. Yet, as Bell portrays in his "Chronicle of the De Vine Gift," whites have been able to use a program meant to help people of color and women for their own goals. By setting up an affirmative action program and hiring a few people of color, businesses and institutions could put forth the image of compliance with the ideal of integration. But in most cases this hiring process would be limited to a few "token" hirings. Once the first few people of color or women were hired, the following applicants could be turned down for bogus reasons such as not being qualified enough. The appearance could then belie the public into believing that equality had been achieved when in fact it had not.

After the heated debates between the author and Crenshaw, one is somewhat let down by the conclusion. After having provided a compelling argument of the inadequacies of litigation, the inherent racism of the society, and the effects this has had upon the black community, Professor Bell states that justice can only be attained through restructuring of the society. This is not disappointing in and of itself but rather what is a let down is the fact that Bell believes this should be carried out through the traditional ways of litigation and protest, even though little attention is paid to this last aspect. Thus, Bell urges a continuance, that is, a revitalization, of the civil rights movement for the 1980's and 90's. Bell is very well aware of the limitations of this strategy as he is well versed in its history. However, he judges it as the only way for blacks in this society to advance themselves since the only two other alternatives would be violent revolt or a back to Africa approach, both of which are dealt with in the book. (An acceptance of the situation is, of course, out of the question for any person of color).

By writing this perceptive and ingenious book, Derrick Bell has provided us with one of the most outstanding books in recent times to address race relations in America. Anyone interested in the struggle for racial justice in this country should be compelled to read this great book, *And We Are Not Saved*. It is truly a must! (JW)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Victor Marchetti and John D. Marks
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Victor Marchetti and John D. Marks. *The CIA and the Cult of Intelligence*. (New York: Dell Publishing, 1980). pp.365, $4.95.

One of the most interesting books about the CIA is Victor Marchett's and John D. Marks's *The CIA and the Cult of Intelligence*. Mr. Marchetti was a high ranking CIA officer who worked in the Office of the Director of Central Intelligence, while Mr. Marks was an analyst and assistant to the director of the State Department's Bureau of Intelligence and Research. Both worked for many years in their respective departments but became disillusioned with their work and the intelligence community. Upon departure from their jobs, they decided to write about their experiences.

Mr. Marchetti wrote a fictional novel entitled *The Rope Dancer*, in which he attempted to dispel some of the secrecy and myths surrounding the Central Intelligence Agency. Unsatisfied with this work, Marchetti teamed up with John Marks to write a more revealing and authoritative work about the U.S. intelligence agencies. This resulted in the writing of *The CIA and the Cult of Intelligence*.

Having completed their book, they decided to send a copy to the CIA for security clearance. When the CIA received this copy they were flabbergasted. The CIA demanded that 339 passages, nearly a fifth of the book, be removed for national security reasons. Not wanting to give into the Agency, Marchetti and Marks enlisted the help of the American Civil Liberties Union (ACLU) and took the government to court.

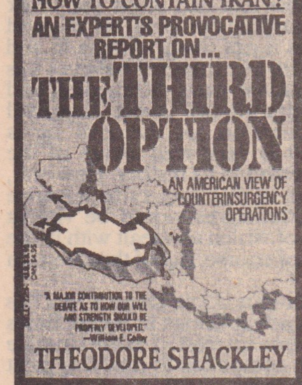
Deletion by deletion, Marchetti, Marks and the ACLU challenged the government censors. Arguing that the government was attempting to abridge their First Amendment rights, Marchetti and company forced the CIA to yield on 171 items.

Having won this small victory, Alfred A. Knopf decided to publish *The CIA and the Cult of Intelligence* in 1973. However, the book was published with gaps where the 168 remaining censored passages were. After continued battles in the courts, Marchetti and Marks were allowed to print other previously deleted citations.

This allows for an interesting reading since the previously deleted items are published in bold face, showing what the CIA did not want to be revealed. These deletions include the trivial fact that CIA Director Richard Helms mispronounced the name of the Malagasy Republic at a meeting of the National Security Council as well as the also trivial deleted fact that Henry Kissinger headed the 40 Committee of the National Security Council when that government body planned the destabilization of Chile during the early 1970's.

The CIA and the Cult of Intelligence is also filled with more interesting and detailed information. For example, it provides an outline of the organization and conflicts within the U.S. intelligence community. In chapter five, Marks and Marchetti discuss the many proprietaries owned by the CIA and the life of their own that they have taken on. The book also provides many details on CIA operations throughout the globe during the Cold War.

For those who are interested in intelligence matters, *The CIA and the Cult of Intelligence* is a must. It is not only revealing of what the government has covertly done, but also what they do not want the public to know after the fact. (JW)


WHY AID THE CONTRAS?
WHAT WILL STOP LIBYA?
HOW TO CONTAIN IRAN?
AN EXPERT'S PROVOCATIVE REPORT ON...
THE THIRD OPTION
AN AMERICAN VIEW OF COUNTERINSURGENCY OPERATIONS
"A MAJOR CONTRIBUTION TO THE DEBATE AS TO HOW OUR WILL AND STRENGTH SHOULD BE PROPERLY DEVELOPED."
—William E. Colby
THEODORE SHACKLEY

Theodore Shackley. *The Third Option: An American View of Counterinsurgency Operations*. (New York: Dell Publishing, 1981). 144pp., $3.95.

Theodore Shackley is a very well known individual. Most reading this will know him from his being indicted by the Christic Institute. The majority however, know Shackley from his former position as the deputy to the Deputy Director of Operations at the CIA.

While at the CIA, Shackley was placed in charge of some of the most important operations carried out by the Agency. During the 1950's Shackley had worked in Berlin. In the early 1960's he was placed in charge of Operation Mongoose, the CIA's covert war against Fidel Castro's Cuba. At the time, this was the CIA's largest operation with a budget of over $50 million and control over hundreds of agents and employees. In 1966, Shackley was again assigned to be the head of a major operation as the CIA Chief of Station in Vientiane, Laos, managing the Hmong tribesmen who were fighting the communist Pathet Lao guerrillas. In 1969 Shackley was made Chief of Station in Saigon, Vietnam. From there, he rose further up the ranks until he became deputy to the Deputy Director of Operations, the CIA's covert warfare division. In 1979, Shackley retired from the CIA only to be recontacted by them to help carry out various operations such as the Contra resupply effort.

Having gone through several of the CIA's largest operations, Shackley was thoroughly endowed with the belief in covert political warfare as an instrument of U.S. foreign policy. He was rather dismayed at the turn of events after the Vietnam war as the U.S. began rethinking its policy towards the world, and the dirty linen of the CIA began being exposed by the Church and Pike Committees in Congress. Determined to reverse this trend, Shackley began writing about the need for the U.S. to maintain its covert warfare capabilities. This led to the publishing of this book, The Third Option: An American View of Counterinsurgency Operations.

In The Third Option, Shackley makes an argument for the reassertion of U.S. power throughout the world. Shackley believes that this can be achieved through covert action, what he calls the "third option." He believes that covert action makes up an important instrument of U.S. foreign policy options, lying between diplomacy and war. This then is the thrust of the book, which attempts to provide an intellectual foundation for covert warfare.

To Shackley, the most dangerous problem facing America is the threat of communist-backed insurgencies in the developing world. To counter this threat, Shackley offers U.S. counterinsurgency doctrine as a remedy. Having participated in the heyday of U.S. counterinsurgency policy in both Laos and Vietnam, Shackley is not one to be ignored when speaking about this subject.

Cutting through the anti-communist rhetoric, one can learn quite a bit from this book. In it, Shackley outlines the different phases through which insurgencies pass from the cadre phase, at which the insurgents attempt to exploit a social or political condition within a country to ferment discontent, to the conventional warfare phase, in which the insurgents turn from their guerrilla tactics to attacking the government with large forces in pitched battles.

With each phase, Shackley describes the conditions which precipitate it, and the proper responses to the insurgents. This is the most interesting part of the book since it does say quite a bit about guerrilla tactics and the counterinsurgency techniques used against them. It must be understood here that the U.S. spent years studying and analyzing insurgencies in order to create effective counter measures. This analysis, then, cannot be simply discarded as a U.S. propaganda effort at demonizing guerrilla wars since it contains the basics of a guerrilla operation based upon years of research.

What is at fault with this book are the examples and rhetoric used by the author to describe the phases of insurgent wars. This is the part of the book readers must be most wary of since Shackley is quite an anti-communist. Seeing the U.S. under attack from all sides and feeling unable to respond because of weak and misguided politicians, Shackley sees red everywhere. Not only does he exaggerate the threat conflicts throughout the developing world pose to the U.S., he also grossly distorts the facts of these wars.

For example, after each chapter describing a phase of an insurgency, Shackley provides an example from some past guerrilla war. After the chapter on the conventional war phase, Shackley discusses the Angolan civil war. The main thrust of this chapter is that UNITA, a pro-Western guerrilla group, is battling the communist government of Angola, and its Cuban supporters, with no help from the U.S. Shackley provides a time line for this conflict which consists of the following. In January 1975 Angola gained independence from Portugal. In mid-1975, three guerrilla factions, MPLA, UNITA, FNLA, began fighting each other for control of the country. By September of 1975, Cuba had sent 2,000 advisors to help the MPLA against UNITA and the FNLA. In November of that year, South Africa also joined the conflict against the MPLA and Cuba responded with 20,000 combat troops. It was also in this month that Henry Kissinger approached Congress to assist UNITA and the FNLA with military aid but failed. By 1976, MPLA, with Cuban and Soviet backing, gained control of the country, although UNITA and the FNLA continued to fight. This time line has several fallacies and outright lies within it. Compare this history of events with that of John Stockwell who was the chief of the CIA Angola Task Force during the period Shackley writes of.

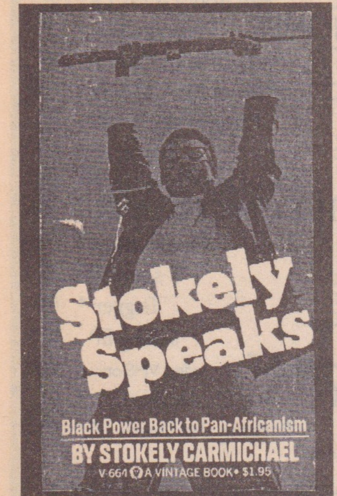
According to Shackley it is Cuba that began external interference in the decolonization period. This is disputed by Stockwell who asserts that in May 1974, China sent 112 advisors and 450 tons of arms to the FNLA. In fact, both UNITA and the FNLA had been receiving support from China since 1973. By July 1974 the U.S. also joined in supporting the FNLA through covert CIA support. According to Stockwell, it wasn't until August 1974 that the Soviet Union even began sending any weapons or supplies to the MPLA.

It is another contention of Shackley that it was because of this Soviet backing that the MPLA continued its fighting with UNITA and the FNLA and that the MPLA never attempted to negotiate with the warring factions. According to Stockwell, it was in January 1975 that the Portuguese negotiated an accord, known as the Alvor Accord, by which all three guerrilla factions were to participate in elections that year. The next month, this accord was destroyed when the FNLA attacked the MPLA in the capital of Angola, Luanda. If Stockwell is to be believed, it was the U.S. supported group that never wanted to give up fighting.

Other discrepancies with Shackley's recollection of events are that in January 1975, according to Stockwell, the U.S. approved $300,000 for the FNLA, followed by an additional $14 million in July 1975 to be distributed by the CIA between both the FNLA and UNITA. In the following months, the U.S. convinced Zaire to send an armored unit and two paracommando battalions to assist the FNLA and UNITA. South Africa was also convinced into sending an armored unit to assist UNITA in the South, and the CIA also began recruiting a force of some 300 mercenaries to fight with the two U.S. backed groups. According to Shackley, the U.S. never helped either UNITA or the FNLA in any way. Who is to be believed, Shackley or Stockwell? It seems that Stockwell would know more than Shackley since Stockwell was the head of the CIA's Angolan Task Force.

As stated before, this book should not be discarded because of its anti-communist rhetoric. One can even overlook the gross discrepancies contained within Shackley's examples with a determined effort and a knowledge of past international events. This book can be looked at as an outline of insurgencies and the counterinsurgency response. More importantly, Shackley's book can provide a look into the covert mentality which is prevalent throughout the intelligence community and some policy makers as well. The Third Option is a fine starting point for those who wish to delve into this mentality and the policies advocated by this line of thought. Who else to look towards for an example of this kind of thinking than one who practiced the art of covert warfare for thirty years? (JW)

BOOK REVIEWS


Stokely Speaks
Black Power Back to Pan-Africanism
BY STOKELY CARMICHAEL
V-661 A VINTAGE BOOK • $1.95

Stokely Carmichael. *Stokely Speaks; Black Power to Pan-Africanism*. (New York: Vintage Books, 1971). pp.229., $1.95.

After the passing of Malcolm X in 1965 the future of Black nationalism in America seemed to be in doubt. The Nation of Islam was still active, but suspicions of its involvement in Malcolm's assassination eliminated its appeal. At the same time, many African Americans were becoming dissatisfied with the civil rights movement. This was most prominent among the young Blacks who felt that nonviolence had run its course.

When Malcolm X's autobiography was published shortly after his death, the tactic of nonviolence was further denigrated as African Americans saw more in Malcolm's ideas of direct confrontation with the white supremacist society of America than in Martin Luther King's preaching of love and harmony with whites. One of the groups most effected by the idea of direct confrontation was the Student Non-violent Coordination Committee (SNCC). At the head of SNCC was a Trinidadian Howard University student by the name of Stokely Carmichael.

Stokely had risen to the head of SNCC by pushing out the old regime of John Lewis during a national meeting of the organization in May 1966. In its place Carmichael, along with others such as James Forman, pushed SNCC towards radical Black nationalism. In June 1966 this new direction was made known by Carmichael's call for Black Power during the Meridith civil rights march. This marked the transformation of the civil rights movement as Black Power became the rallying call of African Americans.

Stokely Speaks; Black Power Back to Pan-Africanism is a collection of speeches and writings by Stokely Carmichael after his Meridith pronouncement. As Stokely states, Black Power was nothing but Black nationalism under a new name. This nationalism was to be expressed through organizing African American communities to control themselves in all aspects, political, social, and economic. Through these speeches we can see the beginning of a truly revolutionary movement as Stokely expanded his focus from Black nationalism to an international struggle of people of color against white imperialism.

With the first speeches in the book we are introduced to the origins of Black Power. As is evident from these addresses, Black Power was not a very well thought out concept when it was announced. At first, the slogan Black Power was nothing more than Blacks defining their own terms. As Stokely states, the significance of Black Power as a slogan was that, "For once, black people are going to use the words they want to use - not just the words whites want to hear." From this vague concept however, Carmichael was able to expand the slogan to a concrete plan for Pan-Africanism.

With Black Power terms came the call for Black control of the economics and politics in the Black community. But with time, Carmichael became aware of the fact that Blacks could not survive as enclaves scattered around the U.S. To solve this problem, Carmichael proposed that African Americans go beyond nationalism to unite with their African brothers around the world. Says Carmichael, "Most of us recognized that [Black Power] is not really possible in America, there is no way we can operate as an independent island surrounded by a hostile white community. . . All of these experiences and lessons have taught us that we must look only to each other in finding the solution of our problems - our solution cannot be found within America . . . We cannot look to our oppressors . . to liberate us or to even help in our liberation . . We must recognize that black people, whether we are in Durham, San Francisco, Jamaica, Trinidad, Brazil, Europe or on the mother continent, are all an African people. We are Africans, there can be no question about that."

This concept had in fact been with Blacks for quite some time. The first to articulate this idea was W.E.B. Du Bois. Du Bois, and his successor, Kwame Nkrumah, termed this idea Pan-Africanism. As Stokely states, "Pan-Africanism is grounded in the belief that Africa is one . . . Pan-Africanism is grounded in the belief that all African peoples, wherever we may be, are one, and as Dr. Nkrumah says, "Belong to the African nation" . . . Pan-Africanism is grounded in socialism which has its roots in communalism. Any ideology seeking to solve the problems of the African people must find its roots in Pan-Africanism."

This internationalizing of the Black struggle was also an expansion of Malcolm X's endeavors during the last year of his life. From this we can see the congruity of Carmichael's theories as he built and expanded upon his predecessors.

It is quite exhilarating to read these speeches and writings. One can witness Carmichael as he attempted to elaborate his ideas and theories on the race struggle here in America. His move from civil rights to building upon the proposals of Du Bois and Malcolm for an international struggle against white supremacy marks the overall change in mood of the African American community. Faced with the slow pace of civil rights legislation, Blacks sought more radical means to their emancipation. Carmichael was a person who could go beyond this sense of despair and articulate a course of positive action.

Carmichael was a true revolutionary of his time who attempted to inspire his people to gain their freedom on their own terms and by not asking the white man for salvation. This fine book should greatly enhance the knowledge of those interested in the bitter struggle in this country of people of color to gain their freedom and self-respect. (JW)

Reflections Thru a Shot Glass
Christopher Yarmock

Christopher Yarmock, *Reflections Thru A Shot Glass*, ($3.00 ppd to 1083 E. 64th St. Cleveland, OH 44103)

For those of you not from Cleveland or the surrounding area, Mr. Chris is probably a complete mystery. Here's some background: In 1977 he and a few friends formed a bands called the Dead Kennedys, who along with the Pagans, etc. . . were among the first midwest punk bands. Finding it difficult to be booked in bards at the time, they changed their name to the Kneecapers,and played around for two years. A few years later Chris formed the EASTER MONKEYs with guitarist Jim Jones (now of Pere Ube) and Charlie Ditteaux (now with Knifedance) the bands who played from 1980 til 1984-5, recorded one amazing LP entitled "Splender of Sorrow" which is still on the shelf. Although labels are still nibbling at it and the latest rumor is that it may see the light of day via Amphetimine Reptile.

The book, which Mr. Chris has been working on for several years, is mostly poetry and random thoughs collected together (no rhymes here) that deal with topics that should be familiar to most insomniacs. Chris is famous for roaming the streets at two and three AM and writing down various observations. In Chris own words,"If you see me stumbling around St. Clair Ave at 3 AM. Some night, ignore me. I'm working." At any rate, some of this stuff really pulled the right strings and made me thing. For three bucks this is more than worth checking out.

OFFDAY Pt. 1
It was hot
It was Cleveland 1:30 PM
3 Aspirins and a beer bring me back
to a more familiar reality
I sit and stare out
of windows jaundiced by age
and 10,000 cigarettes.
Watching butterflies float by
breaking laws of gravity and
beauty,
listening to peole speak in languages
I couldn't nor didn't want
to understand. . .
. . . and I laugh at all of this
knowing how lucky I am
to be sitting here. . .
not in some dull factory - turning bolts
or
directing traffic-
paying bills-
jogging-
flipping burgers-
baptizing babies-
or

PHOTO · BERT QUEIROZ ©1989

SOULSIDE

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Ⓔ	25.00	27.00	28.00	30.00

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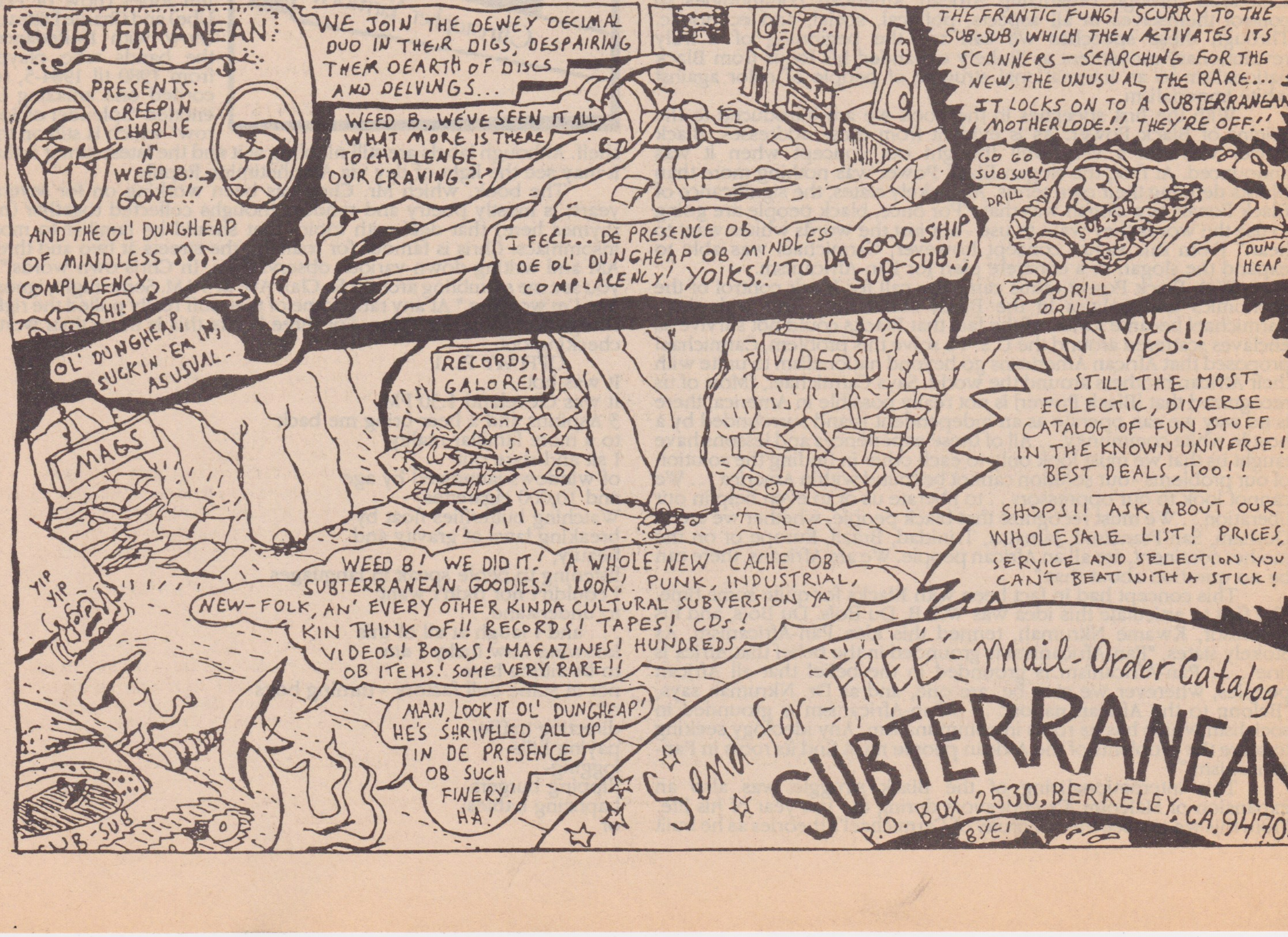
SUBTERRANEAN
PRESENTS: CREEPIN CHARLIE 'N' WEED B. GONE!!
AND THE OL' DUNGHEAP OF MINDLESS COMPLACENCY
HI!
OL' DUNGHEAP, SUCKIN 'EM IN, AS USUAL.
WE JOIN THE DEWEY DECIMAL DUO IN THEIR DIGS, DESPAIRING THEIR DEARTH OF DISCS AND DELVINGS...
WEED B., WE'VE SEEN IT ALL. WHAT MORE IS THERE TO CHALLENGE OUR CRAVING?!?
I FEEL.. DE PRESENCE OB DE OL' DUNGHEAP OB MINDLESS COMPLACENCY! YOIKS!! TO DA GOOD SHIP SUB-SUB!!
THE FRANTIC FUNGI SCURRY TO THE SUB-SUB, WHICH THEN ACTIVATES ITS SCANNERS - SEARCHING FOR THE NEW, THE UNUSUAL, THE RARE... IT LOCKS ON TO A SUBTERRANEAN MOTHERLODE!! THEY'RE OFF!!
GO GO SUB SUB!
DRILL
SUB-SUB
DRILL
DRILL
DUNG-HEAP
MAGS
RECORDS GALORE!
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MAN, LOOKIT OL' DUNGHEAP! HE'S SHRIVELED ALL UP IN DE PRESENCE OB SUCH FINERY! HA!
SUB-SUB
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BYE!

BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (CD) Chris Dodge, (DM) Devon Morf, (LH) Lance Hahn, (MW) Maz Wright

For those of you interested in sending in zines for review please include a postage paid price and a mailing address (Yes, it's true...some people make zines but somehow forget to include their address.) If you're intrested in getting your zine distributed in the U.K. write Ramsey at AK Distribution (3 Balmoral Place/Striling/Scotland/FK82RD....send I.R.C. for his catalog). I encourage everyone to send their zines to Factsheet Five (6 Arizona Ave. / Rensselaer, NY 12144-4502) which is the best documentation of independent publications. Keep on. Martin

FILTH #3 / $1 ppd.
8 1/2 x 11 - copied - 34 pgs.
Pretty good effort. Pretty decent interviews with Rats of Unusual Size, Sociedad Violenta and Fredrick Lonberg-Holm as well as good articles on Poland and more. Pretty blunt and honest reviews and enough guts to call Paul Weinman "Bad Poetry." (LH)
Sanford / Box 2444 / 715 Stadium Dr / San Antonio, TX 78284

UGLY AMERICAN #4 / $1 ppd.
8 1/2 x 11 - copied - 74 pgs.
Fairly straightforward publication with interviews, show reviews and record reviews. Decent interviews with Tad, Dwarves, Suckdog, King Carcass and more. Well done though not a lot of personality. (LH)
Greg Chapman / PO Box 8433 / Red Bank, NJ 07701

ANTI-ESTABLISHMENT #14 / Free + postage
5 1/2 x 8 1/2 - copied - 32 pgs.
This one seems to be getting better and better. A lot interesting articles (especially the one of anarchism and crime). Better-looking graphics à la Time To Unite. Lots of reviews, too. A steal for free. (LH)
603 N. Chippewa Apt #103-B / Anaheim, CA 92801

ANTI-SYSTEM # 13 / $2.50 ppd.
8 1/2 x 11 - offset - 26 pgs.
Really nice-looking cover. A politically oriented zine with some interesting bits on vivisection (though I wish more people would start writing their own opinion on the problem rather than just reprinting the same old pamphlets). Good interviews and nice graphics. Good job. (LH)
Anarchy Organisation / PO Box 14156 / Kilbirnie, Wellington / New Zealand

PUDDLE #3 / $1 ppd.
8 1/2 x 11 - copied - 16 pgs.
Chris is back with a new issue and one of the most punk covers I've seen in ages. Interviews this time around with Thang and some morose band called Cringer. Best of all are the graphics and the comics. Recommended. (LH)
Chris Applecore / PO Box 381 / Miranda, CA 95553

PAPER TOADSTOOL #1 / Free + 50¢ postage
5 1/2 x 8 1/2 - copied - 28 pgs.
I guess this used to be called "Growing." Decent interviews with Orifice (actually this one is pretty darn good) and Dirt Fishermen. Great artwork and graphics are what really set this one apart. (LH)
Duncan / 4946 W. Pnt. Way / WVC, UT 84120

DE NAR #38 / $1 ppd.
5 3/4 x 8 1/2 - offset - 32 pgs.
Monthly newsheet detailing political and musical activity in Belgium. Contacts, columns and neat layouts. (MW)
Bunderdreef 2 / 1710 Dilbeek / Belgium

VIRGIN MEAT #9 / $1.50 ppd.
5 1/2 x 8 1/2 - offset - 24 pgs.
Mostly poetry and prose (the latter better than the former). Also some reviews and classifieds. Pretty straighforward. Nice cover, too. I'm not sure what the title means though. (LH)
Steven Blum / 2325 W. Ave K-15 / Lancaster, CA 93536

STORM WARNING #12 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Short little publication with some very interesting articles that are all pretty in-depth. One of the better articles I've read on the whole flag burning charade and an especially interesting article on white phosphorous and abortion. While detailed and informative, the articles are still presented in accessible terms. Good. (LH)
4710 University Way NE Suite 1612 / Seattle, WA 98105

STINK #63 / $1 ppd.
8 1/2 x 11 - copied - 20 pgs.
I never really know how I feel about these zines dedicated to splatter films. I like the black humor and the over-board, facetious reviews. But it's all so fucking sexist in a juvenile way, that it never seems as intelligent as it could be. While not mysogynistic, it's pretty counter-productive. (LH)
27 Hillcrest St / Staten Island, NY 10308

ANTI-CRUST #1/ $1 ppd.
8 1/2 x 11 - copied - 10 pgs.
A thin little effort, but with some really deep content. Craig and Grant have got the guts to say what's on their minds and I'm sure if this gets around, there will be some controversy. While I'm not straight edge, I do agree with a lot of their criticisms. (LH)
Endymion / Grange Lane / Liverpool / L25 5J2 UK

MINDLESS CONFUSION #2 / $1 ppd.
8 1/2 x 11 - copied - 16 pgs.
Not much music coverage here... the editor concentrates more on freedom of expression issues as well as art and shock gore. Could use more content. After all this is the second issue in four years. (MS)
791 Cornwall Rd. / State College, PA 16803

HANDS UP #4 / $1.50 ppd.
8 1/2 x 11 - offset - 20 pgs.
A good effort that is centered on interviews with Verbal Assault, Token Entry and Gorilla Biscuits plus some reviews, photos and editorial comments. (MS)
10104 Donegal Ct. / Potomac, MD 20854

POSITIVE DISLIKE #4 / $2 ppd.
5 3/4 x 8 1/2 - offset - 48 pgs.
Now that's something you don't see everyday... an English straight edge zine! Though unlike most of its American counterparts this explores other areas of influence and has good pieces on art and hacking. (MW)
79 Brook Green / London / W6 7BE / UK

ANARCHIST NEWSPAPER #3 / donation
8 1/2 x 11 - copied - 24 pgs.
Seems to mostly be a zine with letters and statements back and forth by various people doing networking to create some sort of anarchist bulletin. Pretty good idea I think, and while there's no real structure yet, there are some pretty interesting ideas here. A lot of this one is focused on the Anarchist Newspaper Conference, which will have happened by the time you read this. (LH)
RABL / Box 10854 / Minneapolis, MN 55458

CONTRACULTURA #1 / $2 ppd.
8 1/2 x 11 - copied - 26 pgs.
Very rudimentary and dated looking Panamanian mag. Hard to decipher just what it's all about but I 'spose it's the thought the counts. (MW)
Eddie Blas Valois / Entrega General / Estafeta El Dorado / Zona 6 / Panama

GRIM HUMOUR #14 / $3 ppd.
8 1/2 x 12 - offset - 52 pgs.
Consistently excellent splatter/music mag from Blighty. Zillions of interviews (including Soulside, No Means No, Filler, Hotalacio and Clive Barker) and a keg load of reviews, articles and comics. Zappy printing job, too. (MW)
7 Wentworth Gdns / Bullockstone / Herne Bay / Kent / CT6 7TT / UK

OPTOPHOBIA #5 / $1.75 ppd.
8 1/2 x 11 - copied - 28 pgs.
Good local and national coverage written with humor and integrity. Aswell as the usual interviews and reviews there's a host of gross but groovy comic strips. (MW)
W. 272 N. 2141 Fieldhack Drive / Pewaukee, WI 53072

VILLAGE NOIZE #8 / $2.50 ppd.
8 1/2 x 11 - printed - 44 pgs.
A damn good 'un from New York! An excellent, well-penned effort with a great deal of variety. Faith No More, Laughing Hyenas, Killing Joke, Napalm Death and Sub Pop are here along with art, opinions, reviews and all-around fun. "Anachronistic Youth" is a great cartoon! No problem recommending this one. (CD)
48-54 213 St. / Bayside, NY 11364

PUNCHLINE #4 / $1.50 ppd.
11 x 16 - offset - 32 pgs.
Special "flags 'r' us" issue. Chock full of stimulating graphics and words of wisdom from helmsman John Yates and disciples Winston Smith and Martin Sprouse. Granted some of it's a little over my head, but I've always been a philistine. (MW)
PO Box 11458 / San Francisco, CA 94101

EAT SHIT #3 / $1 ppd.
6 x 8 1/2 - offset - 28 pgs.
Musical coverage (Conflict, Active Minds, Culture Shock) with a few anarcho tidbits and a cheap 'in-house' distribution list. Lots to read and it's from my home town which is a definite plus! (MW)
PO Box 8 / 82 Colston St. / Bristol / UK

LOOKOUT #34 / $1ppd.
8 1/2 x 11 - offset - 32 pgs.
"Full of punk stuff" the cover proudly announces... yes, on top of Lawrence's biting political spiel we're treated to a healthy dose of East Bay news and piccies of all your fave punk personalities in compromising positions. Well up to the usual high standard. (MW)
PO Box 1000 / Laytonville, CA 95454

BEN IS DEAD #7 / $1 ppd.
8 1/2 x 11 - offset - 32 pgs.
A regular dose of LA news, views and interviews. Nicely formatted and there's a hint of social responsibility throughout. Ace. (MW)
PO Box 3166 / Hollywood, CA 90028

BULLSHIT MONTHLY #21 / 35¢ ppd.
8 1/2 x 11 - offset - 4 pgs.
News and gossip from the Big Apple with some nice personal touches and contacts a plenty. Handy and informative. (MW)
175 5th Ave. #2589/ New York, NY 10010

COMIC TRASH #5 / $3 ppd.
8 1/2 x 11 1/2 - offset - 48 pgs.
Meaty looking comic/art compilation... some of which is good and some indifferent, but all eye-catching and up front. Themes range from psychedelia to gore. (MW)
Unistr. 5 / 48 Bielefeld 1 / W. Germany

FLIPSIDE #63 / $2.50 ppd.
8 1/2 x 11 - offset - 92 pgs.
Love it or loathe it there's always something of interest, and the cover's lookin' mighty swish these days. All the usual plus UK and DC scene reports and the '89 poll quessies. (MW)
PO Box 363 / Whittier, CA 90608

PROFANE EXISTANCE #1 / $1.50 ppd.
8 1/2 x 11 - offset- 32 pgs.
Forgive the analogy but it looks like this could become the peace-punk bible. Interviews with all yer fave crust merchants, discussions on the finer points of anarchism and lots of ecological news from around the globe. Darn good. (MW)
PO Box 8722 / Minneapolis, MN 55408

GOD IS AN ASSHOLE #5 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Lightweight anarchist zine full of opinions, letters and words of advice. This ish concentrates on gay and lesbian rights. Shows thought and commitment. (MW)
1901 7th St. / Long Beach, CA 90813

SECULAR HUMANIST TENDENCIES #3 / $1.25 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
What a cool name for a zine! Interesting and clever graphics. Interviews, reviews, and even the poetry is pretty decent. All the standard stuff, but pretty unique all the same. Good job. (LH)
Ed Huyck / 16389 Gladiola Ave / Rosemount, MN 55068

TOURIST TRAP #8 / $1 ppd.
8 1/2 x 11 - offset - 24 pgs.
Excellent publication with an intelligent focus on politically oriented issues. It's good to see articles on factory farming, the ecology and sexism actually written by zine folks rather than just xeroxed from a pamphlet. Pretty good interview with Hunger Artist to boot. Recommended. (LH)
Kevin/ PO Box 1033 / Newport, RI 02840

GROINK #2 / 75¢ ppd.
8 1/2 x 11 - copied - 20 pgs.
I've read Sartre. I've read Baudelaire. I've read Kropotkin. But there are some things that are just beyond me. When you've gone past the realms of good and evil, you find Groink. I can't really explain it. I can only recommend it. (LH)
Satanburger Laboratories / PO Box 22605 / Eugene OR 97402

PHOTO-STATIC #38 / $8 for six issues.
7 x 8 1/2 - offset - 52 pgs.
Another brilliant issue of the reproduction of reproduction. Each issue is almost a parody of simulacra. Unique and focused articles done with wit and an almost black humor. As far as post-post-modern and post-post-structuralist, Photo-static hits closer than most. In a world of plagiarism, at least they're honest about it. (LH)
911 North Dodge St / Iowa City, IA 52245

BARA BULLETIN #1/ contribution
8 1/2 x 11 - copied - 14 pgs.
This is put out by the Bay Area Revolutionary Action group. Pretty good intellectual ammunition on Eddie Hatcher, Mexican revolutionaries and other ongoing struggles. While I tend to be more supportive of those that are more outright anarchist, I find this very helpful and compatable with libertarian politics. Mostly for locals, but worth reading. (LH)
BARA / PO Box 3501 / Oakland, CA 94609

BACK 4 MORE #2 / $1.50 ppd.
8 1/2 x 11 - xerox - 22 pgs.
Up Front, Chain of Strength, Bold, Underdog, Strength in Numbers and some "Old School" trivia. This is Jason's last issue, but he still has plenty of copies and encourages people to continue to write him. (DM)
Jason Jammer / 18 Malaga Dr. / Trenton, NJ 08638

LIFE IS A JOKE #5 / $1ppd.
5 1/2 x 81/2 - offset - 20 pgs.
Hilarious punk comics for those who crave black humor and black coffee. Editor, Joe, also has the best excuse in fanzine history for why this issue is late. Limited covers on yellow paper. (DM)
Joe Franke / 2288 Hawk / Simi Valley, CA 93065

IGNORANCE IS NO EXCUSE #3 / $1.25 ppd.
8 1/2 x 11 - copied - 44 pgs.
This one seems to be their second to the last issue.It's hard for me to care being that there seem to be some pretty conservative attitudes here. Dan seems pretty confused speaking against racism and in support of SANE/FREEZE, then spewing patriotic, anti-leftist, rhetoric. Dead Silence should be proud of the really bad review. (LH)
Dan Werle / 3610 Deep Haven Dr / Colo Spgs, CO 80920

MERLIN'S MUSIC BOX #1 / no price
8 1/2 x 11 - offset - 32 pgs.
Another excellent quality zine from Greece. Not really that much punk coverage, more along the lines of Hawkwind, Pogues and Nick Cave, but there is some interesting coverage on the Czech underground as well as international fanzine contacts. (DM)
Yiannis Kastanaras / Argiroupoleos 27 / Athens 114 71 / Greece

ART-KONTAKT / no price listed
5 1/2 x 8 1/2 - copied - 12 pgs.- Polish
Not much to this one. Seems to be mostly networking with lots of zine addresses. (LH)
Alexander Rostocki / Ul. Tyzycka 11 M 11s / 01-656 Warsaw, Poland

20th CENTURY SAINTS Best of... / $2 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
This is a pretty good collection from their first five issues. Some pretty good interviews with the Subhumans, UK Subs, Angelic Upstarts, discharge, Oi Polloi, Sham 69 and Chumbawamba. Not much else, but not much else needed. Good. (LH)
PO Box 132 / Acton London W3 8XQ / UK

R@D #46 / $1 ppd.
7 x 8 1/2 - copied - 36 pgs.
Another good one. Decent interview with Bluck and some varied poetry. What's really interesting was the article on Juliet's trip to England. Lots of interesting photos and graphics to with it. Charismatic and loaded with personality. (LH)
PO Box 867 / Morro Bay, CA 93442

SLAUGHTERHOUSE #3 / Who cares?
8 1/2 x 11 - copied - 18 pgs.
More religious garbage disguised as punk. A new misguided smokescream about abortion (sadly from Systems Collapse which I thought was @, I guess I was very wrong). Let's just say one of the slogans is "Nazi Skins Repent!" A sick joke? (LH)
Dave Simmons Jr / 21370 Pine Ridge Ave / Apple Valley, CA 92307

THORAZINE #4 / $2 ppd.
8 1/2 x 11 - copied - 22 pgs.
Peace punks in Houston? Well, that's a bit of an over-exaggeration. This is a pretty interesting publication with mostly interviews and reviews. Some thought-provoking graphics and unique layouts. Some of the better interviews would be Verbal Assault, Apocalypse and Confrontation. Good. (LH)
Glenn Ancheta / 8624 Hemlock Hill Dr / Houston, TX 77083

YOU'VE GOT A RIGHT TO ROCK / $3 ppd.
6 1/2 x 9 1/2 - offset - 16 pgs.
Put together by the editors of Rock & Roll Confidential, this is a pretty good publication focused on battling the PMRC. Lots of good information and factual ammunition that everyone should know. Recommended. (LH)
Box 15052 / Long Beach, CA 90815

TRUANT #3 / $1.85 ppd.
8 1/2 x 11 - offset - 40 pgs.
A third great issue that mainly concentrates on long band interviews (Shudder To Think, Sobering Consequences, Hunger Artist, Reason To Believe, Trusty and Rednecks in Pain) plus opinions, letters and reviews. Good content but could use some help with graphics (screened photos). (MS)
PO Box 42185 / Memphis, TN 38104

PUKE & SNOT #2 / $1.25 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Pretty good considering it was done by one person. Shows dedication. Mostly metal reviews and interviews. Forbidden, The Plague, No Empathy and Only The Strong are featured bands. There's room for growth, but it will come with continued dedication. Good job. (CD)
4201 Cumnor Rd. / Downers Grove, IL 60515

SOCIAL MUTANTS #2 / $2 ppd.
8 1/2 x 11 - xerox - 32 pgs.
A metal zine with concious. Interviews with Indestroy and Oliver Magnum and articles/opinions on helping the homeless, Youth for Peace, and U.S. foreign policy in regards to Nicaragua, SA and China. However, on the other hand he gives a rave review to a Christian metal band. (DM)
Sid Mitzlaff / 3106 Dodge St. / Apt. #204 / Omaha, NE 68131

TRUST #20 / $4 ppd.
8 1/2 x 11 - printed - 84 pgs. - German
What do I need to say about this zine that hasn't been said already. It's one of the best, and that's all there is to it. Excellently conceived, written and put together. This issue features an overwhelming amount of info. Features include Dickies, Haywire, Hard Ons, Excel, Gorilla Biscuits and many others. Truly great! (CD)
Dolf Hermannstadter jun. / Salzmannstr. 53 / 8900 Augsburg / West Germany

RECALCITRATE #3 / $1 ppd.
8 1/2 x 11 - copied - 20 pgs.
Excellent new issue of the best thing Albuquerque has to offer. Intelligent political and social commentary mixed with a good interview with the late Crimpshrine. Good handwritten layouts give this a lot of personality. Yes, Jesse and Chris have really got something here. Recommended. (LH)
Recalcitrate / PO Box 4976 / Albuquerque, NM 87196

MOSHABLE #5 / $2 ppd.
8 1/2 x 11 - copied - 32 pgs.
Lots to read here and it's well worth it. Lots of good interviews with Where's The Pope, President Fetch, False Face and much more. Pretty good bits of writing here and there also. Great cover announcing that this is the "Smash Your TV Anniversary Issue." Pretty good job here. (LH)
Lars Krogh / Korevej 18 H / 9210 Alborg So / Denmark

KIWI KOMICK KULTUR #1 / $3 ppd.
5 1/2 x 8 1/2 - offset - 40 pgs.
Another foreign zine! Ahhh! Why didn't I keep up on my German, French, Spanish and Japanese? They're are so many great-looking zines, like this one, coming through here lately that I can only get grasps on them. This one appears to have news, reviews, info on the Tompkins Square squatters, and other good stuff. (DM)
Thomas Skubsh / Kielortring 20 b / 2000 Norderstedt, West Germany

FANZINE REVIEWS

BPOMIA #10 / no price
8 1/2 x 11 - offset - 48 pgs.
Yet another wonderful Greek zine — I just which they'd interview some Greek punk bands. This ones got Virgin Prunes, Laibach and interview with Flux reprinted from MRR, reviews, etc. (DM)
BPOMIA / PO Box 9 / Ptolemadia 502 00 / Greece

FILTHY FUCKIN' PUNX #2 / 75¢ ppd.
5 1/2 x 8 1/2 - xerox - 32 pgs.
Fun reading here in the peace punk vein. Interviews with Apocalypse, All Systems, Provirus and Sociedad Violenta. Silly and simple games and puzzles even Nazi skin could figure out. Music reviews, scene reports and show reviews. (DM)
4611 1/2 152nd St. / Lawndale, CA 90260

EVERYTHING WENT BLACK #1 / $1 ppd.
6 x 8 1/2 - offset - 24 pgs.
A tad generic and insubstantial but with time I'm sure it'll improve. Lotsa short interviews and reviews plus an all round healthy attitude. (MW)
75 Bawnmore Rd / Belfast / BT9 6LD / N. Ireland

CHAOS COMIX #12 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
I reviewed a copy of this a few months back and thought it was okay. However, this rag has really improved. All comics, as the title implies. The art and overall content has greatly improved. If you're a goof like me, you'll dig it. (CD)
1162 North Park / Victoria, BC / V8T 1C8 Canada

COUP D' ET@T #1/ no price listed
8 1/2 x 11 - copied - 20 pgs. - Spanish
Great publication featuring articles and interviews with Karma Sutra, Political Asylum, Pro Patria Mori and Crass. Great graphics and very readable layouts as well. I would guess that many of the lengthy articles are of a political nature. (LH)
Ave: B, Fracc: Costa Bella 923 / Ensenada, BC / Mexico

TWISTED IMAGE NEWSLETTER #12 / $1ppd.
8 1/2 x 11 - xerox - 7 pgs.
Basically just a monthly xerox of Ace's past comic strips and columns for those who missed them the first time round. (DM)
Ace Backwards / 1630 University Ave. Apt. 26 / Berkeley, CA 94703

REVOLUSI #1 / no price
5 1/2 x 8 1/2 - xerox - 24 pgs.
This issue is hailed as "the first, the last and the bad" as well as overall being "the most boring zine on earth." Too bad on the first part, but as for the second part, maybe "the hardest to read zine on earth" would've been more approriate. You see, this whole zine is almost entirely in Malaysian! It's got scene reports from New Zealand, Yugoslavia and Peru, a rather dated interview with Unseen Force (they broke up around 33 B.C.), reviews, Original Disesase and tons of other things that compile this jumbled mess. (DM)
Mohamad Nazrichik / Batu 11 1/2 / Seberang Marang / 21600 / Marangterengganu, Daruliman / Malaysia

KABELJAU #13 / $3 ppd.
5 1/2 x 8 1/2 - offset - 40 pgs.
An excellent zine with interviews with So Much Hate, Nuclear Blast and other good stuff for those with a knowledge of the German language. (DM)
Thomas Skubsch / Kielorting 20b / 2000 Norderstedt / West Germany

S.O.S. SUBSTITUTE #6 / Free
5 1/2 x 8 1/2 - xerox - 32 pgs.
I like this zine a lot. Sure it's small, sure it's sloppy, but Ray's got a killer attitude, which is relected in his writing. Mostly live and records reviews and interviews with small suburban bands. Still damn spiffy and for the same price they charge to breathe air. (DM)
Ray Kolenko / 513 Prairie / Downers Grove, IL 60515

HERETIC #3 / 75¢ or 2 stamps
5 1/2 x 8 1/2 - xerox - 32 pgs.
A digest zine jam packed with through the mail interviews with Suckdog, Log, Acid Rain, Misery, Slag and Incubus. I think the reviews should have titles and addresses though. (DM)
Andrew Hayes / PO Box 2654 / Clemson University / Clemson, SC 29632

DAGGER #11 / $2 ppd.
8 1/2 x 11 - offset - 36 pgs.
A thick compilation of reviews and interviews with the likes of Tad, Tar, Texas Instruments and Antiseen. The green cover doesn't make me horny and the content doesn't get me excited either. I'm not saying it's bad (it's obvious that Tim puts time and thought into it), but nonetheless it just ain't punk (and I am). (DM)
Tim Hinely / PO Box 460 / Somers Pt., NJ 08244

ZOSHER #4 / $2 ppd.
8 1/2 x 11 - offset - 32 pgs.
In addition to the punk news and reviews, this zine has a real personal touch to it. Humor and lots of pictures of drunk friends reveling and in some cases exposing themselves in front of the camera. (DM)
Rudiger Thomas / Gerresheimer Str 16 / 4000 Dusseldorf 1 / West Germany

LIFE IS A JOKE #5 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Incredible. What you got here is one of them thar "humor" mags. But wait... this one is different! Believe it or not — it's actually funny! Really! This Joe Franke fella is a great artist with a great sense of humor. Cartoons, bad puns, silly poetry — all here! Snag it up! (CD)
2288 Hawk / Simi Valley, CA 93065

REAR GARDE #35 / $15 one year
11 1/2 x 15 -newsprint - 28 pgs.
This actually just looks like one of those large weekly music tabloids every city has, but in fact, instead of covering the local rock scene, they interview Mojo Nixon, SNFU, Accused, Firehose, Ludwig Von 88 and other bands that have been through town. They even admit to losing 100s of dollars an issue and try to put on benefits to rectify this. Montreal's a lucky city to have this, 'cause it's 100% more interesting than BAM. (DM)
Squishy Music / PO Box 1421 / Station H / Montreal, Quebec, H3G 2N4 / Canada

FANGOOZINE #1 / $1 ppd.
8 1/2 x 11 - copied - 20 pgs.
This here is a joint venture with the late (?) "Extortion" zine. Although it is a bit dated, the great mass of info here makes for interesting reading. Something for everyone. Lotsa humor! There's a Problem Children interview and a dumptruck's worth of graphics. Poetry too. Thumbs up. (CD)
410 E. College / Carbondale, IL 62901

PSYCHOTIC TELEVISION SETS #12 / Free
5 1/2 x 8 1/2 - xerox - 16 pgs.
A quicky cut-and-paste zine consisiting of a silly hypothesis that Monet is radioactive, plans to build ramps to jump over the (now repaired) Bay Bridge, and some reviews and other junk. A re-run of Three's Company is just as fun and just the same price. (DM)
15038 Juniper St. / San Leandro, CA 94579

SOUND CHOICE #13 / $3 ppd.
8 1/2 x 11 - newsprint - 96 pgs.
As always loads of information on independent networking (contact addresses and listings) plus hundreds of reviews and an interview with Kramer from Shimmy Disc. Good opinions concerning supporting the independent spirit but most of the music reviewed is lacks an edge. (MS)
P.O. Box 1251 / Ojai, Ca 93023

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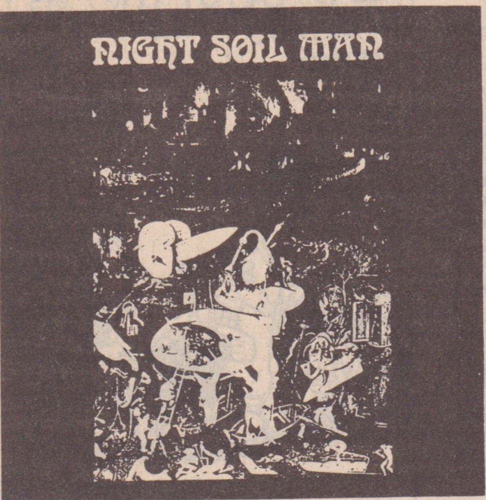

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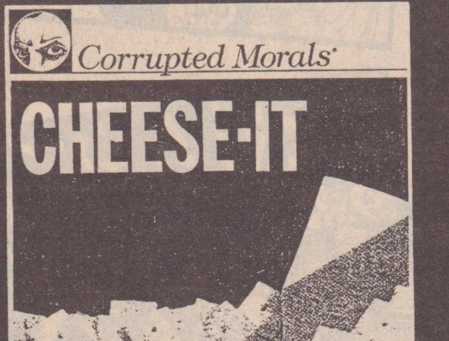

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HOMOCORE #5 and A. ZIPPO #12 were delayed but should be out any day! PUDDLE #4 and comp tape out soon.

CLASSIFIEDS

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WILL PAY $40.00 for Demon Preacher 4-track 7". Includes: Royal Northern/ Laughing At Me/ Steal Your Love/ Dead End Kidz on Illegal Pressings; SRTS/CUS 78110. Must be excellent to mind condition. Steve Messerer, PO Box 19735, Seattle, WA 98109.

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MISFITS LIVE: Night of the Living Dead for sale - send offers, all considered. House of Large Sizes 7" EP wanted! Also good live video of Fishbone/Chili Peppers/Circle Jerks/ Dead Kennedys wanted. Write: Matt, 624 S. Gilbert #11, Iowa City, IA, 52240. (319) 339-0735.

I'M A 30-YEAR OLD high school English teacher. I'm resigning in January because "education" in America is fucked. Bought some guitars and a 4-track and made a tape. Sort've Fugazi/Dü/Replacements sound. Good sound on chrome tape. 30 minutes. Eleven songs. Raw, pissed. $5 ppd to Jim Shelley, P.O. Box 313, Dayton, VA 22821. Or just write. Thanks.

AUCTION: Sick of It All 7" (red vinyl, never played), Social Unrest - "Rat In a Maze" 12", 7 Seconds - "Skins, Brains, Guts" 7" (original), Jerry's Kids 7" (red vinyl), Stalag 13 - "In Control" LP (1st press). Send bids to Chris Farrall/2003 Napier Dr./Forestville MD/20747.

TERVEET KADET - Aareton Joulu EP. Limited reissue $5 postpaid, airmail everywhere. Also Perestroika - Kumisin- fonia EP (same price). Ari Heino/Box 545/40101 JKL/Finland. P.S. Anyone interested in trading old and new records please write to me.

FOR SALE - Sonic Youth / Mudhoney (clear), Mudhoney (brown), Nirvana - Love Buzz plus other various Amphetamine Reptile and Sub - Pop releases. Send stamps to: Tim PO Box 20487, Seattle, WA. 98102 (206) 322 - 7804.

STARTING A ZINE on pen pals, classified ads, record sellers / buyers also for band promoters, club bookers etc. Bands: send vinyl / demos for review. Girls encouraged to write! Send to: Hardcry 16453 Richvale Dr., Whittier, CA 90604. PS - thanks to all who have written! PPS - My heart is w/ yous in the bay area.

CULTURALLY SCARRED 25-Year old male seeks correspondence with anyone fucking far from here, the farther the better, overseas the best. Into hardcore, ecology, politics, art, laughs, most everything. Write! Write! Steve Farenga, PO Box 145, Elmsford, NY 10523, USA.

SERIOUS VIDEO TRADERS: RHCP, Neurosis, Attitude, B. Brains, Stikky, Poison Idea, Gwar, Accused, Dayglo A... Been trading many years. Have list of over 500 vidz., Many original, Especially want Japanese Vids: Doom, Outrage, Send lists: Chris, 96 Stratford, Beck., CA 94707.

GROT #5 - Wow, what a 'zine! Fanzine dude attacked by GWAR slaves! Steel Pole Bathtub's Marcia Brady fetish exposed! Lots more! Photos, reviews, bands! Just a buck to Grot, 151 First Ave. Box A, NY NY 10003.

PUNK BANDS WANTED: for compilation tape. So send your demos, practice or live tapes to "Filthy Punx" fanzine, 4611 1/2 152nd St., Lawndale, CA, 90260. Also, fanzine is available for 75¢ ppd. Well worth it! Punk/ crust type stuff.

ANARCHISTS! You gotta be fucking kidding! Hey is there anyone out there who knows what the Cyclops Stickmen Henry Rollins has on his shoulder is or means? If you do, howz about spreadin' the knowledge? Write Bif Sedlar, HMH-462 Avi, FPO San Francisco, CA 96603. Hey Lisa Dabbs, Mike says hi!

THE PEOPLE'S COURT - Melodic hardcore from central Florida. "R Tape cassette available for $3.50 ppd. Write: The People's Court, 19213 Sunlake Blvd., Lutz, FL 33549. Look for Eastern US tour - Summer '90 with Awake! Promoters write!

RECORDS FOR SALE: Adrenalin OD- Let's BBQ 7", Condemned To Death 7", Crucifix - 1984 7", The Fix - Jan's Room 7", The Freeze - Guilty Face 7", Gang Green - Sold Out /Terrorize 7", Gang Green - Skate To Hell 7", Judge - New York Crew 7", Killroy 7", Misfits - Walk Among Us double 7", Poison Idea - Pick Your King 7", Septic Death - Kichigai 7", Social Unrest - Making Room For Youth 7", Stupids - Violent Nun 7", Stupids - Live 7". Write to Chris - 8507 Harperspoint Dr., Cincinnati, OH., 45249.

HAVE: BAD RELIGION 7", DOA Hardcore '81, SD Mainliner, Dickies Satin, Banana, Damned, Double Black Album, New Rose, other singles, 999, Buzzcocks, etc. Want: Chelsea ist LP, Alternative Hits, No Escape, Various singles, Vibrators V-2, Drones LP, Eater LP, Slaughter and Dogs Dogstyle LP, Reaction "Talk" 7", Dogs Nineteen 7", Wire 12XU. MC: 28951 Marlies St, Agoura, CA 91301.

TAPE TRADERS: I have demo's and bootlegs for trade, Beyond, Raw Deal, plus lots more. Faves include Mucky Pup, Excel, and Bad Brains. Want any hardcore plus reggae, all letters answered. Ron, 801 W. Berwick St., Apt C, Easton, PA 18042.

RECORD AUCTION: 7 Seconds "Blasts" (blue), "Skins, Brains...", YOT "Can't Close My Eyes" 7", MIA/Genocide LP; Bad Brains "Destroy Babylon" 12", FUs "My America", "Kill For Christ" 12"s, Thrown Ups "Smilin' Panties". Bids to James Wilbur 309 Frenchtown Rd., Bridgeport, CT 06606. (203) 374 - 7227.

GROOVY GRUNGE AND hype funk bands wanted by a new record label. Packaging, promotion and professionalism is what we're about. We're serious, are you? If so, send your studio quality demo and info. to Adam Tepedelen, 932 Arapahoe Ave., Boulder, CO 80302.

R.I.P. (Rage In Peace) Filthy Phil alias: Phil Partridge, singer with Adelaide (South Australia) band "Order Of Decay" and ex "Filthy Scumbag's" singer died accidentally, aged 23 years, sadly missed by everyone in the Adelaide scene. Simon Butcher, the People's Drug, PO Box 126, Oaklands Park, S.A. 5046, Australia.

A 12-INCH VINYL COMP with its own 'zine and great bands like A.O. D., 76% Uncertain, and Chronic Disorder for just $5? Yes, it's Mutiny On Yhe Bowery live at CBGB, just $5 to Jim Testa, APRC, 151 First Ave Box A, New York NY 10003.

HANGING AROUND MAGAZINE... Wanted records, tapes (you can send a good photo on ya group too), fanzines, videos, books, etc. for reviews to next issue. You will all get a free copy of the zine later in exchange... I also want female penpals (over 18 years old). Send your stuff or write to: Hanging Around Mag c/o Putta Karlsson, Hunnemaravägen 11, S-374 34 Karlshawn Sweden.

POWER ASSAULT DEMO, ripcore from Orange Country, 7 song's for $2.50 and self addressed stamped envelope. Shirt's available. Free poster and sticker with tape. Power Assault, 34599 Calle Naranja, Capistanio Beach, CA 92624. Recently rerecorded for a better sound. See review #77.

RECORDS WANTED: Bad Brains - SST promo 7", Die Kreuzen - 1st LP (red vinyl), C.I.A. - god, guns, guts 7", The Offenders - lost causes 7", Necros - IQ32 7" (skate park sleeve?), Genetic Control - 1st 7", Youth Brigade - sound & fury LP (1st press, 82). Lots of stuff for trade. Write: Grant, C.P. 497, CH-6612 Ascona, Switzerland.

FEMALE DRUMMER, bassist, and/or vocalist wanted to form hard, raw, underground, alternative, non-commercial HC/rock band. All must have fair vocal ability. Tour, record, put out records. Age unimportant but dedication and willingness to work is. I sing, write, play guitar, and used to be in I.D. Under. Chicagoland area. Douglas (312) 772-4545.

AUSTRALIAN TAPE TRADER looking for world correspondants to trade tapes, records, videos, and ideas. Hundreds of H.C./punk/ grind/noise live, demos and viynl. Also wanting to trade horror and the above music on video. Coming to the U.S. in 1990 and need contacts. Your list gets mine. Send to Captain Nubster Distribution c/o Lliam Bertacco, 21 The Avenue, Ferntree Gully, 3156, Victoria, Australia.

"I'M NOT EVEN GONNA verbally abuse you this time, but buy FILTH fanzine's 3rd issue anyway! It's $1 plus some stamps or postage and it features tons of cool shit. Oh yeah, one more thing - cops suck! FILTH, Box 2444 (New Box #), 715 Stadium Dr., San Antonio, TX 78284."

ERIC THIBODEAUX, U.S. Navy — Please write, I lost your address! Lisa, Way Cool, 151 First Ave. Box A, New York NY 10003.

WAY COOL #9 - Full of photos like Boo! Hiss!Thbft!, Soulside, Libido Boyz, tons more, interviews with Schizoid and The Undecided, and River Phoenix pinup. Write Lisa, Way Cool, 151 First Ave Box A, NY NY 10003. Only $1 per issue.

TO ANY PUNK/hardcore/thrash bands who would like their stuff played over college radio in PA., send vinyl, demos, bios, etc to Paul Chavez, Manor South, Box #185, York College of PA., York, PA., 17403, Ruaranteed airplay!

SNFU, SNFU, SNFU! I can't get enough of them. I'm looking for any SNFU videos, bootlegs, flyers, 7", albums or tapes with SNFU, or by them, shirts, pictures, interviews, anything. Also looking for stuff by Dayglow Abortions and Janes Addiction. Write: Shaun Cowan/ 9535 - 69 Ave/ Edmonton, Alto, Can/ T6E 052.

HEE HEE HEE HEE. Now that I've got your attention I have Corrosion of Conformity flyers to sell. From their lSeptember 26 show at Masquerade. 75¢ each or trade. Robert F. lStarr, 245 Bolling Rd. NE, Atlanta, GA 30305.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS MAX

SEIZURE "Is Your Money God?!" LP and T-shirts still available for $6 each U.S., $7 foreign ppd. Also look for 2nd LP and live video soon. Write and send postal m.o. or check to John Coletti/ 74 Osbourne/ Norwalk, CT 06855.

LIVE RECORDINGS VIDEOS (VHS) and cassettes. Metal, punk, thrash, hardcore, pop T-shirts, patches, posters, LP's, cassettes, CD's. Huge selection, fast service, low prices. Send S.A.S.E. plus favorite bands to Metal Up!, P.O. Box 85072, Westland, MI. 48185.

DRUMMER WANTED: The A.G.'s are looking for a drummer to play speed surf-pop-punk. Tour the U.S., make records, have fun. Need to join in April/May. Write A.G.'s, PO Box 1073, Durham, NH 03824 for more info, or call Jon (603)659-5621.

FULL CIRCLE DISTRIBUTION bringing Europe to America and Vice-Versa. Send SAE/ IRC now for list including: Napalm Death, Heresy, OiPolloi, HDQ, Instigators, Sink, Sore Throat, Ripcord, Electrohippies, Mega City 4, Stupids, Snuff, Cowboy Killers, Bolthrower, Conflict, Subhumans, Doom, Shirts / Records / Tapes / Videos / CD'8 / Magazines. Tons of European / US / Australian / Japanese Stuff; Full Circle, 12 Bell Street, Newsome, Huddersfield, West Yorkshire, HD4 6NN, UK.

IS ANYBODY OUT there? Hi, I'm looking for correspondence with almost anyone living in West Germany (or elsewhere). I'm planning a trip next summer and I need contacts in Germany or my relatives will drive me crazy. I don't want to discourage anyone from writing by saying I'm a "—" or a "—" so anyone interested please write. Philip Hunter/ 49 Robinson Ave./ Guelph Ont./ N1H 2Y8 Canada I will respond!

ATTENTION FLORIDA! Freezerburn zine needs ads, photos, interviews, political stuff, etc. Bands, get in touch with me for the special all-Florida issue. Zine fold also get in touch. Freezerburn #1 is still available; send me a buck and a stamp, and anyone wanting to help sell my zine, please get in touch! Also, anyone who just wants to write, do it. I love getting mail. Dr. Scott Adams/ 105 24th St. W./ Bradenton, FL 33505

FANZINE IN TEXAS wants all your contributions. Ads, art, demos and everything else! Big interest in scene reports and interviews. No racist shit! We want YOU! Contributors get a copy free. Send to Richard McIntosh/ 2009 Wayside/ Bryan, TX 77802 Do it!

GET ABROAD! Get your stuff played on Swedish radio. Send records, tapes, demos, info or just anything to: Radio ROJ/ Torild Wulffsgat. 40/ 413 19 Gothemburg, Sweden

SMORGASBORD PRESENTS: Face Up!! Debut 7". This power-packed 7" will surely be a must for your record collection. 300 limited color. Mail order only $3.50 cash or M.O. payable to Chris Daily. 311 W. Market St., 2nd Floor/ York, PA 17401

T.M.R. ZINE IS still available for 50¢ and 50¢ postage. I would like to correspond with anyone, anywhere. I'm into splatter flicks, fast music, zines. Also seeking contributions for my zine. Kevin/ 4041 Nicholl Ave./ Muskegon, MI 49444

BATTERED CITIZENS from Pittsburgh, Pa. 7" ep out soon on OverKill Records- The scourge of the East Coast, witness the BC Crew fucking it up live in your town soon and keep posted~for more info on the record. You Big Bully.

RAGMAN! OH MY GOD it's out. #12 interviews with Toxic Reasons, Penelope Houston, Adam West (Batman), Chemical People, Skatemaster Tate. 22 pages of pure fun... don't forget Rag Monster comix. Send $1 to 1015 Wentworth/ Green Bay, WI 54304. Aargh.

CHRISTMAS MUSIC and stories to make your Christmas tree wilt. "Our Heavenly Father's Plan" by EG the Poet. 60-minute cassette, $3.50. Full catalog with order — or just write for one! TPOS/ 12 Mill Plain Rd./ Danbury, CT 06811

SALE: X-ADULT Books, Rotters-Stevie Nix, Sex Pistols-Black Leather, YOT-Can't Close..., Clash-Capital Radio EP and Cost of Living EP, both Husker Du EPs, Ignition-EP, Skrewdriver-Build Up EP and Anti-Social EP and more. Robert/ PO Box 6212/ Denver, CO 80206

COLORADO KREW II out now on red vinyl. 2nd pressing, ltd. ed. 500. Featuring: Dead Silence, Again!, Expatriate, Keep in Mind, Warlock Pinchers and Aberant. $3 ppd. to Donut Crew/ 627 S. Oswego Ct./ Aurora, CO 80012.

AUCTION - 7": NYHC "Together" (black), Vision "Undiscovered", Justice League "Think..." All For One (3P), Turning Point (2ND, #5 of?), 7 Seconds "Blasts..." (clear), Wide Awake, G.B. (1P.), NFFA (1P.), SOIA (1 P. & Gilman), Bold (orange), Judge (1P & 2P), Hard Stance (red), MMR comp (blue), Rest in Pieces, Crippeled Youth, Kraut, Slapshot, PAgan Babies (orange). All stickers included! Seroius bids to: Jason Bush, 807 Market St., Mt. Wolf, PA 17347 or call (717) 266-5835.

MISFITS: Three Hits From Hell, Halloween, Evillive 7"s for sale or trade for old dangerhouse records - Avengers, Black Randy, etc. Serious offers only. Also wanted - Surburban Lawns, Alleycats, Nuns, etc. More 7"s for sale or trade. Bill, 214 Crain Court Circle Apt. 2B, Glen Burnie, Maryland, 21061. Send for list.

WANT: Abused, Funerals, Antidote, Patriots, Accident, C. Aktor, G. Control, Pariah, Fix, ep's & more. Will pay cash or trade (also Koro xerox of sleeve) Tradeables: Stalin - early 7er's & 12", Gastunk "Dead Song" 12", Heresy "Thanks" ep, R. Red "Teaching..." LP, E-13 ep, R.Youth LP, Danzig "Who Killed" 7" (Original) & more. Write to: J.F. Jimenez, 11, Rue Ste-FePicite, 75015 Paris,France.

"...WON'T YOU BE, ME NEIGHBOR?.." calling all sexless hopelessly romantic homosexuals "into" Sioxsie, Germs, Dan, G. Numan, old Bowie, Smiths, MDC, Joy Div., Crass, Ofra Haza, Brahms, DK, Phranc, Chumbaw., Sid, and D.A.F. Mother England & Russia, thinking/philosophy, culture, understanding/sensitivity, music, nightime, old B&W movies, lit./poetry, art & Bugs Bunny enslaves my heart. I live only to spite normalcy, conformity and oppression. Angst not anger! Paula. 3519 Oakheath, San Antn., TX 78247.

RECORD DOUBLES: A.F. (1 test); Absolution (red), Aware, Chain of Strength (green), G.B. (1st yellow), Hard Stance (red, black), Judge (1st), Swiz (yl.), SOIA (1st, rd.) Token Entry, Together (gold), War Zone (1st), Y.O.T. (2nd), Y.O.T. (german, yellow). Call/write, Rob Douskey, 311 W. Market St., 2nd. floor, York, PA 17401. #717-843-7136.

PSYCHOTIC TELEVISION SETS: The new zine that is guaranteed not to rot your brain. Send your name and address to 15038 Juniper St., San Leandro, CA 94579, for your very own free copy.

RARE RECORD AUCTION! For sale - Rejectors "Thoughts of War" 7", F.U.'s "Kill For Christ", Offs "Everyone's A Bigot" '80 7", Partisans "Police Story" 7", Stukas Over Bedrock 7", Chain Of Strangth 7" on green, Message From America comp. LP on blue vinyl w/ early NYCHC acts, Saturday Night Pogo comp. LP from LA '78 with Dils, Vom, etc. Send all offers to: Chris Eagan, 1320 S. Third St., Louisville, KY. 40208.

FOR SALE: Youth Brigade "Possible", Bad Religion 7", X Ray Spex "Germ Free" Lp, Lazy Cowgirls "Loretta" (test pressing), Mudhoney "Gift" (purple), Dishrags "Past Is" 7", Ramones "Animal Men" Boot Lp. Send a stamp for lists. John PO Box 23184 Seattle, WA 98102 (206) 527-0567.

CYBERPUNK, 77 PUNK, GOTHIC punk bands send all demos, 7", and/or LP's to Deathslam Sputnik zine. Also any gothic artists & cartoonists send xeroxes and/or slides. This zine plays an integral part in the gothic/ cyber scene, is wellproduced, and of excellent quality. All music/art donations will be noted in the zine and will receive the most recent zine and will receive the most recent issue. thank you!! Deathslam Sputnik, 12 Cardinal Place, Reading, PA 19610.

DEATHSLAM SPUTNIK ZINE ASKS: does your band draw sound from: Alien Sex Fiend, early Christian Death, early Damned, Bauhaus, Cramps, Killing Joke, Butthole Surfers, Exploited, Misfits, Samhain, Sigue Sigue Sputnik?? If so, please send your demos, 7", LP, CD's, videos, toe jam to: Deathslam Sputnik Zine, 12 Cardinal Place, Reading, PA 19610. Thanks!

VINYL FOR SALE - Crippled Youth, Effigies, Danzig, 7 Seconds, Heresy, many compilations, Rebel Truth, Faction, Vatican Commandoes, Stretchmarks, The Mob, Ill Repute, Feederz, NOTA, Uniform Choice, Unity, and more. State your price. Vinelle, 351 Sunnyside Ave, Sonoma, CA 95476.

RECORD SALE, auction, trade list. 600 rare gems such as Bad Brains "Pay", Naked Raygun, Necros, Minor Threat, Social D, SSD, FUs, DYS, Fix, Blitz, Germs, Poison Idea, Abused, 7 Secs, Violent Children, Project X ... plus lots of Misfits, NY, DC, Touch and Go, Dangerhouse and Oi. Ends Dec 9. Send stamp or 2 IRCs to: Grand Slam Records, 2255 Route 286 South, Indiana, PA 15701.

SKINS, PUNKS, S. Edgers, Mods, Rudies. Coming to Hawaii? Yes there is a scene! We're hard to find so write me first and we'll connect up. Also I would like anyone interested in writing me to tell me what's going on with you and your scene. Chris Smith, 439 Keoniana #705, Honolulu, Hawaii 96815.

GISM. To the guy that wanted the Gism LP, I have it for you if you've still got that Big Black LP w/gore cover. Joe Raimond, Muggenhoferstr. 39, 8500 Nurnberg, W. Germany.

TRADE OR SELL: Infa Riot "Kids of the 80s" 7", The Slits/The Pop Group split 7", The Slits "Man Next Door", Flipper "Sex Bomb", Avengers "Paint it Black", No Alternative "Backtracks", SLF "Just Fade", Dead Boys "Night of the Living" LP. 130 Gentry Circle, Vacaville, CA 95687. (707) 446 -1618.

EIGHT INCH VINYL. . . Can anyone in Japan get me information about releasing an 8" record?? Please??? Thank you. David Hayes, Very Small Records. PO Box 8223, Emeryville, CA 94662, USA.

CLASSIFIEDS

40 WORDS $2

I NEED PHOTOS, articles, interviews, etc. (even xeroxed) of GG Allin, charles Manson. also taped documentations and interviews. All costs will be repaid. Write to S.M.A., Postlagerkarte 102296 C, 1000 München 60, W Germany..

SET SALE - Youth Brigade - Possible $80, Minor Threat "Filler" $75, Meatmen "Crippled Children" $50, GI "Plain To See" (red) 7" $50, Iron Cross "Skinhead Glory" $80, Hated & Proud $50, Undead - Verbal Abuse $35, 9 Toes $35, & more Tom 4809 Killam Ave 1, Norfolk, VA 23508. (804) 451-4667. Call to reserve.

AUCTION 7": Misfits "Evilive" (#15), Halloween, Night of the Living Dead; 7 Seconds Skins, comitted, Blasts; Youth of Today, Cant' Close; Unity; Underdog; Crippled Youth. All excellent condition. Write: Jeanine Kornmann, Surinameplein 55 flat 1206, 1058GN Amsterdam, Holland.

EX-DYS, SSD, NEG FX fans, Sons of Ishmael continue to flog their "Sing Generic Crap" e.p. 10 post-horse galloping through a factory-core gems. $3 to Chris Black, 1979 Yonge St. #5, Toronto, Ont., M4S 1Z6, Canada.

ENGLISH MALE 23, wants to write to anybody in US, Canada. Everyone answered. into Fugazi, DI, Rollins, Naked Raygun, Murphy's Law, everything. Dave, 12 Longworth Rd, Horwich, Bolton, Lancs, BL6 7BA, England.

PRESSURE RELEASE from NYC, 7" EP out now. Limited 200 green and 100 red vinyls. Walk Proud "Be Yourself" EP still available limited 400 on green. Powerhouse 5 song cassette (7 soon). And New Age (logo) T's available now! 7"s $3.50, cassettes $3 , shirts $8, longsleeves $12, sweatshirts $16. Add $3 per item overseas. New releases out soon, send SASE or IRC for info: New Age Records, 1036 Mt Whitney Dr., Big Bear Cty, CA 92314. Do not request special vinyls. They will be given at random.

HARDCORE SKATER! Where are you!?! If there are any skaters still into hardcore music, life style, etc. drop us a line for sessions, tae trades, spot info. Jeff and crew Krack possé. 1448 Battery Ave, Baltimore, MD 21230. (301) 385-2153.

HEY PRICK! Krack is looking for gigs on East Coast. Will play anywhere. Krack tapes, shirts, etc. Jeff: 1448 Battery Ave. Baltimore, MD 21230. (301) 385-2153. Like it. Learn to. Out soon Krack vinyl.

ARE YOU AN EVIL FEMALE FIEND? If so, write me please! I'm a 17-year old depresseed and crazy dude into thrash, speed, grind, hardcore, occult, sci-fi, mythology, evil (of course!). Writing graffiti, wearing black, getting wasted, sniffing gasoline vapors, desecrating sacred objects, and exploring condemned places. Hellraisers, psychopaths, nymphomaniacs, and other outcasts encouraged to write: Diablico, 1870 Schieffelin #5E, Bronx, NY 10466.

WHAT IS LOVE ROCK? It's part erector set, part cherry bomb. Buy Re-New, the love rock compilation cassette featuring Some Velvet Sidewalk, Sub Skin Cables, Go Team, others. $5 from Al Larsen, Box 2345 Olympia, WA 98507 USA.

WILL PAY $50.00 for Demon Preacher 7" - Little Miss Perfect on Small Wonder Records; small 10. Must be excellent to mind condition. Steve Messerer, PO Box 19735, Seattle, WA 98109.

SKA AND OI! bands - send in your releases for radio air play heard on CJAM 91.5 FM in the Windsor/Detroit area Sundays 10 to midnight. Send to: Steps in the alley c/o CJAM radio 401 Sunset Avenue Windsor, Ontario Canada N9B 3P4.

MIDWEST BANDS wanted for upcoming compilation tape: "Let 'Em Eat Soybeans". Will include booklet. Great exposure! Don't delay, do it now! Send your bands tape or vinyl to: Mortville Music, PO Box 400 St. Anthony, IA 50239.

RAPEMAN COMICS. From the source. Send $20 for the first one $10 for each additional (cash at your own risk, but immediate service or or Interational Money Order — safer, but it takes 6 weeks) Comic sent airmail to: Mykel Board, 702 Minami-Otsuka Mansion, 3-16-4 Minami Otsuka, Toshima-ku, 170 Toyko, Japan.

FACE IT FANZINE #1 out now Supertouch, Killing Time (Raw Deal) interviews, stickers, plus more. $1.00. #2 out soon. Also compilation tape hurry up bands send in your songs if you want to be a part of it. Also photos, articles, anything will be appreciated, free ad rates. Jason Mamarella 2 WestMinster Lance West Islip, NY 11795.

AUDIO TAPE TRADER - Have live audio tapes of Antiseen, Big Black, Butthole Surfers, Mudhoney, Jesus Lizard, Iggy, Laughing Hyenas, Killdozer, Pussy Galore, Swans, Ramones, Sex Pistols, and many more. Your list gets mine. Michie Allin, 28 Quint Ave Apt #58, Allston, MA 02134 (617) 254-8577.

VIDEO TRADER -Have GG Allin, Ramones, Gwar, Skinny Puppy, Buzzcocks. Rollins, Big Black, Iggy, Pussy Galore, and many more. Will trade or sell. For a complete list write to Merle Allin, 28 Quint Ave #58, Allston, MA 02134 or phone (617) 254-8577. Enclose your list also.

WANTED: ACCIDENT-Kill The Bee Gees; Halo of Flies-Rubber Room; Solger-7" EP; Fun Things 7"; Bad Religion 7"; Have an ungodly amount of rare vinyl for trade. Send lists to Steve G, 1443 W. Port-Au-Prince, Phoenix, AZ 85023.

HAVE SEVERAL VERY rare records from Texas punk scene (78 - 84). Will trade dupes to complete my Texas collection. Have and am looking for: Huns, Dicks, Big Boys, Next, Nervebreakers, Inserts, etc. . . P. Huckabee 28 Cliffside Dr., Ft. Worth, TX 76134.

CALLING ALL PSYCHOTICS! 17-year old bored, depressed, insane guy seeking weird enchanting female fiend. Into thrash metal, grind/hardcore, occult movies/books, supernatural, esp, psychology, sick photos, poetry, making explosives, dead things, getting wasted, wearing black. If you just want to correspond (guys and girls), write anyway. I'm drowning in lonliness. Send all letters, photos, death threats to: Diablico, 1870 Schieffelin Avenue #5E, Bronx, NY 10466.

AUCTION: SSD- "Kids" and "Get", FUs-"Kill" and "America", Jerry's Kids-"World", Faith LP (pink), Flex Your Head (1st & 2nd), Blast-LP (1st), SNFU-1st LP (green), Meatmen-"You Suck" (1st), "Boston Not LA" LP & Unsafe...7" comp, 7 Seconds-"Skins" & "Blasts", Rest In Pieces 7", Urban Assault 7", Minor Threat-"Buff" & "Demos", Judge 7" (2nd), Ignition 7" (orange), Lunchmeat 7" (2nd), Aware 7": Chris Farrall, 2003 Napier Dr., Forestville, MD 20747.

TOXIC WAIST NEEDS more bands for our zine/ comp. All bands contributing recieve free copies and free publicity. Send tapes for comp. (Theme? Ecology?) To Tice—585 N. Pickard Ave., Cookeville, TN 38501-2936. And usual 'zine things to Di Di—910 N. Willow #M-9-E, Cookeville, TN 38501. Send money (unmarked bills) to Sean Heckman for forgiveness of sin—228 N. Dixe, Cookeville, TN 38501.

PIDDLE IN POOLS WE SIT ON STOOLS ample thyme will feed us fools. bigblack acidbathfiendsscratchatcurrent 93TV7 sloppysecondssofsicknesspleasureofdeadjello copsocksrapingfoetusearoffcorneyesandof course Buttflower and Brainsteak. Fight for yore right to be ignorant and lame. S.H. 416 N. Mulberry Richmond, VA 23220.

THERE, THERE IS A CHICKEN SINGING songs about microscopic bunny rabids and wearing scarfs. When in doubt, plastic is close-by. But... Michael Scott is kindly in a kingly sort of way. Thank him profusely. tee hee haw. Newport Newts.

WRITE US. Two punk girls trapped in a Christian college. Please save us! All letters answered. Wendy and Betsy, PO Box 86, Charleston, SC 29411.

FOR SALE - 12"s: Agnostic Front (Ratcage), Capt. Sensible - Wot, China White - Danger Zone, 1Death2, C*NTS Live, DOA, Germs, German Shepards, MDC, Proletariat, Srewdriver, Tones On Tail, Wasted Youth, lots more!!! SASE for list. Chris /S., Box 300145 Midwest City, OK 73140.

BE A FAG: Order the J.D.s Queercore cassette tape. Eleven original homocore hits including "I'm A Queer". Features members of Artless, Letch Patrol, Apostles, Parasites, Fifth Column... $5 plus postage. No checks. JDs PO Box 1110, Adelaide St. Stn., Toronto, Ontario, Canada, M5C 2K5.

FOR SALE OR TRADE: Meatmen - Blood Sausage and Crippled Children Suck 7"s. 1Bot 1st press w/ inserts from Touch and Go. Mint. Highest bid or trade for Rapeman 7" on T&G, Green River 7", Big Black - Bulldozer or Lungs, Mudhoney "Touch Me" on brown vinyl. Joe 207 Dearborn Ave. Silver Spring MD 20901.

EVER WANTED SOMEONE to write a song about you? We will! Send us your name, favorite activity, and any other information that you think is important, along with $2 cash and a blank cassette tape to: Songs 'R Us, 44 Hamilton, Oberlin, OH 44074.

TOY DOLLS WANTED: Japanese CD's on VAP Records, "We're Mad" 12-incher, live tapes or videos, any pre-1983 7"s. I will buy or trade. If you have these or just want to correspond, contact: Paul Richardson, 105 N. Kendall Ave. #1A, Kalamazoo, MI 49007, USA.

TAPES WANTED: Japanese Lives and Demos. Corruption of Peace, SOB, Outo, Rose Rose and Ghoul, especially. Also demos and Lives by-Olhoseco, Barn av Regnbuen, So Much Hate, Rudimentary Peni, etc. Also tapes of other bands and tapes of records too. Send your lists I can trade vinyl, too. Horace, PO Box 87, Rotterdam Jct., NY 12150, USA.

MISFITS COLLECTOR looks to trade tapes of 7"s, boots, videotapes. Have copies of many 7"ers and two live LP's. Send haves and desires and I"m sure we can help each other out. Thanx, Scooter, 6142 Hagerstown Hall, College Park, MD 20742-9611.

CLASSIFIEDS

40 WORDS $2

EXCELLENT MONEY PAID for photos or negatives of GWAR, Fartz, L7, Lunachicks, Void, Slits, DKs, Short Dogs Grow, Minor Threat, Bulimia Banquet, Crucifucks, etc. I've a massive collection of English bands. Please write: Mark Smith, 43 Cradlehill Rd, Seaford, E. Sussex, England.

VIDEOS WANTED. Excellent money offered for videos of DKs, GWAR, Lunachicks, Minor Threat, Slits, Bulimia Banquet, etc. I've a 120 + videos of British/American bands, 1978-88. Seeing is believing! Mark Smith, 43 Cradlehill Rd, Seaford, E. Sussex, England.

TRADE: Schism 1,2 and 3, Revelation rarities, Rest in Pieces 7", Slapshot 7" (all colors), Naked Raygun "Treason" and more. I want Cro Mags 10", Youth Brigade Italian boot 12", Underdog 7" (blue) and more. My list for yours. Jeff, 7946 Elm St, Woodridge, IL 60517.

SET SALE: Abused ($60), CFA (50), Misfits "Bullet" (150), "Halloween" (125) and "Evil Live" (100), Mob 1st 7" (45), SSD "Get it" (50), Naked Raygun "Flammable" (60), Tooth and Nail (40). All originals. 52 Birchwood Lane, Laguna Hills, CA 92656.

FREE MISFITS SINGLES - ha ha. Chicago Poets Benefit for Bob Z $4; Idiots on the Phone: a collection of phone calls $3; I Did,nt Do It to Impress You $3; Battered God/Sounds of Our Saviour demos; Bloody Mess and the Skabs live; Fuel for Free Instruction Manual $5; more! Stamp for list. Zadfruc, PO Box 3592, Oak Park, IL 60302.

TWO PUNKS ON VACATION for six months. Looking to keep in touch with the scene in SoCal. Send anything to Mike Wynn or Nick Knox. USS Merrill-976/ MP DIV/ FPO San Francisco, CA 96672-1214

MY NAME IS WEIRD PAUL. Get my five cassettes and other great stuff in my catalog. Send $3 now and get my new 32-song cassette "Does Anyone Want This." 7 Old Ox Road/ Bethel Park, PA 15102 Well alright.

ATTENTION! ROBIN, HAVE you called Darlene yet? Mike. P.S. 'Be good, keep you powder dry.'

IF YOU WOULD like to sell me old photos/ negatives of Rollins or old zines containing Hank's interviews or photos, send me a list and prices. Every letter gets answered the same day I get it. Mike DeLeRee/ HMH-462/ FPO San Francisco, CA 96603-9379.

FOR SALE: Youth Of Today "Can't...."7" Wanted-live tapes, demos, videos of DC/Dischord/Sammich bands also Lunchmeat/ Mission Impossible 7" Glenn 1224 Longview Dr., Fullerton, CA 92631.

RAMONES POSTER FOR SALE. Original concert poster for 12 / 5 / 87 show at Vassar college. $10 each postpaid. James Lindbloom/ 421 1/2 W. Dayton/ Madison, WI 53703.

VIDEOS: DOA "Warrior" (20 songs); Exploited live - Flipside #12; Target Hardcore Vol. I with Black Flag, Toxic Reasons, DOA, MDC, Flipper, Lewd, Pistols; Flipside #9 with MDC, Dicks, BGK, Conflict, DKs. Best offer! Patti Deangelis/ 511 St. Paul/ Burlington, VT 05401.

PISCES SEEKS OTHER fish. I'm into astrology and smoking pot. My favorite bands include: Postols, Germs and Buzzcocks to Chon Gen and Attack. Negative thinkers are encouraged to write. Jeff/ 6723 Poinsettia Ct./ Chino, CA 91710

AUCTION! AUCTION! AUCTION! - Poison Idea-"Pick YHour King" (blue), Misfits originals & bootlegs, Bad Religion (1st & 2nd LP's sealed), Gang Green 7"s, GI, Minor Threat, Meatmen, Danzig bootlegs, DYS 1st, FU's, Neg App, Teen Idles, Necros, AF, Hüsker Dü, SSD, and lots more. Sned SASE for complete list, & include phone number. Kevin, 17 Water St, New Paltz, NY 12561, or call 914-255-3716.

WANTED, CA QUINTET-"Trip Thru Hell" LP, Hight tide "Sea Shanties" LP, Music Machine "Talk Talk" LP. Any back issues of Bomp! MRR issues 1 to 4 (for complete set) send your trade lists to Gary, 36 Bannerman St. Wavertree. Liverpool L76JP. England. Also, anyone is welcome to write.

TORN SCROTUM #1 is out!!! Truly alternative. A bit of everything, humour, politix, shock therapy, social, fiction, poetry, art, all presented from a grotesquely teratogenic perceptual plan. 3 bukz cash: Torn Scrotum, PO Box 293, Welland, Ontario, Canada, L3B 5P4.

I'M ANARCHO-SOCIALIST, aetheist, artist, and I ate Jesus for lunch yesterday. Why don't you write me a letter? Into almost any music, GBH, Beethoven, Crucifucks, Bob Dylan, Red Hot Chili Peppers, Extreme Noise Terror, Happy Flowers. I respond to all letterz, good ones get lizard pix. Monosodium Glutamate, PO Box 293, Welland, Ontario, Canada, L3B 5P4.

SOUTH CAROLINA BANDS: Please send any recordings to be used on an all-S.C. underground comp. All recordings will be used. No racist crap!! Send to Tim Disco/ 119 Wrightson Ave./ Spartanburg, SC

TAPE TRADERS WANTED! Interests are punk, hardcore, psychedelic, metal, industrial. Just about anything. Will trade demos, live recordings and vinyl to tape. All letters answered. Your list gets mine. Dr. Bash/ 680 E. Beau St./ Apt. #36/ Washington, PA 15301

STEVE REEL FROM Dublin, Ireland, obviously you aren't getting my letters. I'm getting your letters though, so send me a friend's address to send your letters to! Severina/ 47 Blakely Lane/ Newfoundland, NJ 07435 USA. Still interested in hanging out!

8-TRACK RECORDING studio in Berkeley with Engineer only $50 / 4 hours. Book some time now! Call John (415) 549-9424.

SUBPOP COLLECTORS! For Sale/Trade: Soundgarden "Screaming" (orange), Swallow 7" (yellow), Blood Circus 7" (red), Mudhoney 7" (brown), Tad 7" (clear), Nirvana 7" (numbered)_, SY/MH 7" (clear), Flaming Lips 7", Les thugs 7", Helios Creed 7", Mad Daddies 7", Afghan Whigs 7", Mudhoney "You Got It" (gatefold), Tad/PG 7", Tad LP (Poster and getefold) and more! Steve, 1220 S 120 St, Tacoma, WA 98444.

BUY OR TRADE for British punk/ oi: AF "United Blood" EP (original, repress or bootleg), Infest 12", Uprise 7", Deathwish 7", Inside Out 7", Siege 7" (boot), YOT live LP (boot) and more. Also anyone into Agnostic Front and other NY and Boston HC bands, Please write to: Darren, 5 Albion St, Buttershaw, Bradford, West Yorks, BD6 2ES, England.

DO YOU LIKE HARDCORE, pop, punk, metal, and loud noisy grunge? Then check out Jersey Beat #38, with American Standard, Orifice, Kings X, and tons of cool shit, just $2 ppd to Jim Testa, 418 Gregory Ave., Weehawken, NJ 07087.

OA IS THE BAND for you! Fun rockin' music that is a blend of genres and most certainly unique. Ten songs and sheets with words and pictures. 2 dollars to 3609 Kent Dr., Mechanicsburg, PA 17055.

FEMALE HARDCORE/PUNK anything bands! Send me your tapes for review in what will hopefully be one mind boggling women's fanzine. I want a record review section brimming with female bands! Simon Sidwell/ 2412 Southwood Dr./ Champaign, IL 61821 Will Capel is the sex goddess of Chamapign-Urbana.

"SHE WAS MY skinhead girl"? She may have been his skinhead girl, but I want it from the horsie's mouth. Interview wanted for women's zine with 1 anti-racist skinhead girl, and an interview with 1 white power skinhead girl (is it true your only purpose is to breed aryan babies?). Mail interview, Chicago could be an in-person interview. Simone Sidwell/ 2412 Southwood Dr/ Champaign, IL 61821

SKATERS WANTED, send me videos of yourself and friends skating for an underground-skate-video-compilation. Send a few bucks for postage back to you and I'll give you the final product. Ramp, street or whatever you're into is cool. Send music if you can make it. Dave Miller/ 1102 Northwest Rd./ Bellevue, OH 44811

ATTENTION HARDCORE BANDS: I am doing a fanzine called Take A Stand, and I need to get my hands on your demos, etc. All bands that send demos will receive free ad space, too (you have to supply the ad). I also need people to write articles, etc. So if you're interested in any way or can help out, write me today: Take A Stand Fanzine c/o Dave Brown/ 7309 Flower Ave./ Takoma Park, MD 20912

MINOR THREAT - Live at Buff Hall 11-20-82. Put a bid or buy it postpaid, $30 each. First to, first served basis. More for auction: Septic Death - Live 7", Minor Threat - demos (boot) 7", Napalm Death - Japan Flexi, A.O.D. - Let's Barbacue (boot) 7" and more. Send $1 for list. Mats Kennedy-Petersson/ Klockarv. 4 nb/ S-141 47 Huddinge, Sweden. You'd better hurry!

STRAIGHT-EDGE FANZINE available now! Interviews with Insted, No For An Answer, Haywire and Visual Discrimination. Plus tons of photos, reviews, etc. All for just $1.50 ppd. (U.S.A./surface) or $2.50 ppd. (airmail) to PO Box 461/ Bellflower, CA 90706

OVERKILL RECORDS! Out Now: Brotherhood - "No Tolerance..." 7"ep (RV) * Intent To Injure - "Keep Us Strong" 8 song 7" ep * Atomic Dilemma - Colorada SE 7" ep : Refuse - 8 song Demo and really neat shirts * Hateful Youth - 7 song demo (speedcore JUDGE - MRR ~78) * EP's - $3.50 (US), $5.00 (FOR), Tapes $3.00 (Anywhere), Shirts (XL only) $8.00 (US), $12.00 (FOR). No Checks! Cash or Money Order to Kiersten Hanson, Po Box 2022~~, Seattle, Wa. 98102.

WANTED: INSTIGATORS "BLOOD" 7" EP, Zero Boys "80's" EP, Negazione "Tutti" EP, Bad Religion 7" EP. Also interested in trading tapes of punk/HC/thrash etc. Send your list. Will answer all letters. Please write now! Especially Europe! Todd 11900 SW Gaaroe St., Tigard, OR 97224.

WE ARE A new punk band called "Feeding Frenzy". We need exposure and publicity. Any fanzines that can help us out or anyone else - write to us. Feeding Frenzy, PO Box 6610, Erie, PA 16512.

CLASSIFIEDS

40 WORDS $2

TWELVE SONG PSYCHO Sin tape "Hyperspeed" only $3.00. One dollar goes to the homeless of our town's shelter. "War Or Peace" EP is due. $3.00. Order it now to be sure we hold one for you. Write to Psycho Sin 171 3rd St, Jersey City, NJ 07302.

FOR SALE (7"s) SOA - (3rd), 7 Seconds - "Skins" (1st)/ Blast From The Past (blue), Misfits - "3 Hits" (white), M. Threat - "Buff Hall, Hardstance (1st Blue), Gorilla B. 7" (yellow)... (12"s) UC - "Screaming" (green), Wolf's Blood (German), M. Threat - "Out Of Step" (test press), GI - "Joy Ride" (blue) Send for more and offers to: Darin Remsing, 22781 Bergatin, Mission Viejo, CA 92692.

HOLD YOUR BREATH compilation tape out now. 12 bands including Sockeye, Grimace Abortion, Jesterhead, Face of Decline, Porcelain Boys, etc. Comes with booklet and inserts. 50 min chrome tape only $5 ppd. Also available Jesterhead demo tape $5 ppd. Send to: Little House on the Perry, 406 Clement, Texas Tech Univ., Lubbock, TX 79406. Bands send demos for 100 band comp!

HOLY LARDMUFFINS FATMAN!! I'm in sad shape. Just like everyone else I read the article about Eeyour Powder Tool in issue #77 but I thought that they were nothing but wimps or vegetarians. Then, without warning, an Eeyour PT tape appeared in the mail and it's torture, if I don't get more I'll never die! My ears are intestines. I will trade all my Misfit dolls and GG Allin action figures for any information on a cure. PO Box 2143 Stow, OH 44224.

HOW MANY OF YOU have ever done LSD, mushrooms, peyote, mescaline, etc? I want to hear about it. All information is to be part of a soon - to - be - published book. No names please. Just how much you took, bad/good trip, anything worth writing about. Write: Terd 1419 W. 187 St., Homewood, IL 60430.

FOR TRADE: Project X 7", Antidote: orig. "Victim In Pain", NY Dolls Pic Disc 7", Negative Approach 7", YDL Test Pressing of never released 7". YOT 7"s Warzone 7"s and more. Wanted: Amebix, Antisect, the Mob, Anthrax(UK), Anti System, Chumbawamba, Doom 7"s, Icons, Flux 7"s, Subhumans 7", Extreme Noise Terror 12", Stalag 17, Conflict 7"s, Crass 7"s, etc. In trade for above or I can, get almost anything to trade for. Send lists. John PO Box 20114, NY, NY 10009.

DISCHARGE - More I See, Weirdos - Destroy All Music, Capitol Punishment - Glutton white Vn., Offenders - Hate Myself, Discharge - Never Again, Newton Neurotics, Vibrators - Atomic Lover all $10. Government Issue - Fun And Games $15. Leavint Trains 1st single Bringing down the House $25. Make checks to Mark Selzer $1 postage to: Mailbox KA-08, 24700 McBean Parkway, Valencia, CA 91355.

WANTED: EARLY X 7"s. Is there anyone who'd part with "Adult Books"? Also "Wild Thing" 12", X-Ray Specs, Adicts, early Red Cross, Swell Maps. Will trade or sell 7"s/LPs of: Crass, Slits, AOD, DOA, Weirdos, Germs, 999, Sex Pistols, Jam, Nuns, UXA, Christ On Parade, Buzzcocks, PIL, Dead Boys, Black Flag and more. Gary (801) 373 - 1822.

FOR SALE - 7"s: discharge, Kraut - Unemployed and Kill, Iron Cross - Hated and Proud, Necros IQ32 and Conquest, 100 FLowers - Presence, Pagans - Don't Leave (red). 7 Seconds. Blight, DOA, Dicks, Misfits, lots more !!! SASE for list. Chris /S. Box 300145 Midwest City, OK 73140.

WANTED: EXPLOITED and GBH 7"s including Barmy Army, Punks Not Dead, Computers Don't Blunder, Attack/alternative, Army Life. GBH's No Survivors, Give Me Fire and Sickboy. Also Exploiteds Lets Start A War "Gateway" 12". Will pay top dollar. Contact after 5:30 pm CDT at (414) 679 - 9275 or write at South 70 West 17374 Muskego Dr, Muskego, WI 53150.

ON HO!!! Why ya bad boy/girl did not order the Seven Minutes of Nausea/Anal Cunt split EP? Are ya waiting for the MRR review? Ya must be fast 'cause it's soon to be sold out. Well about music I can just say noise/blur/boldermelodic core! Send in $5 cash and ya will get this slab ASAP. Send order today: Matthias Weigand, Dresdenerstr. 30, 5400 Koblenz, W. Germany. I also sell the Patareni/Buka split EP for $5 a copy. See review in MRR #76.

LA HUESUDA FANZINE from TJ needs your help. Please send info on your band, photos, interviews ads, graphics, letters, comix, etc. Contributors will receive a free copy. Write to La Huesuda fanzine, 825-B Colorado St Chula Vista, CA 92011.

AUCTION #2. All Dischord, all pressings on #2 through #21, all X Claim records, Agnotsitc "United Blood", Seven Seconds (17 different pressings), all GI, Misfits and Dickies 7"s and 12"s, Crippled Youth "Join The fight", Bad Brains "Pay To Cum", Stalag 13 "In Control", over 300 records plus test pressings, promos, zines, etc. Send SASE for auction list to Casey Jones, 22255 Caminto Danugo, Laguna Hills, CA 92653. Lists from first auction can be rebid on. Note: new address for bids.

AUCTION. Misfits "Cough Cool (not boot), "Horror Buisness" "Halloween", A.O.D. (Barbeque), Bad Religion 7", Die Kreuzen "Cows and Beer" (yellow cover, diff lyric sheet, 200 made like this), A.O.F. 7"s. All Meatmen. All Minor Threat, All Husker Du, All Kraut, Germs "Forming" 7", SNFU 7" (test pressing w/ test cover: different) All Xclaim, Dischord, Touch&Go, Dangerhouse. Tons more, send 25¢ stamp to 2902 B Rae, S. Creek, Augusta, GA 30909. (Todd Greene) Call (404) 737-2722 any time. Ends Feb 24. 12pm.

FUCK GG! He's a prick and all you stupid cunts who suddenly decided to worship him really suck shit! Anyway, I need help. I want anything from the Nails and anything other than the pink album from the Pork Dukes. Also need Richard Hell, Stevie Stilletto, and bootlegs of Jim Carroll. Prefer to buy the albums but would also buy copies. Doug Baker, 414 Lower Mill Bay, Kodiak, AK 99615.

FOR SALE: THE Undead "Never Say Die" PS buttons! 1 1/4" round with B&W sleeve design of Bobby with guitar. Get yours today! Only $1 each + 25¢ postage stamp. Send orders to: Skeeter Rider, 3212 Birchwood SW, Wyoming, MI 49548

17-YEAR-OLD black/Italian male, lonely, martial artist, bodybuilder, musician, lng. dark brown hair, seeks correspondence with cool females anywhere. I listen to all types of music, and I'm open-minded. Jaycee, 1301 Caspian #B2, A.C., N.J. 08401

FOR SALE; Rapeman 1st 7", Brotherhood - DYS, Neos 2nd 7", Dope, Guns & ... Vol. 1, Mudhoney Sonic Youth 7" (clear), Solger 7", White Cross 7", Fuck Christmas - Fear 7", Nihilistics LP, Tutti Pazzi - Negazione 7", Derelicts 7", No Sorrow - Legal Weapon 12", Koro 7", Urban Assault 7", etc. After 4pm wkds. Ask for Eddie. (206) 935 - 9309.

FOR SALE; Night of the Living Dead - Misfits 12" #206 of 1,000, Ignition 1st 7", Tad 7", Resurrestion - Vice Squad 7", Disintigration Nation - Flesh Eaters 7" (Boot), Manny, Moe & Jack - Dickies 7", Kichigai - Septic Death 7", Kids of the 80's - Infa Riot 7", Crucifix 1st 12", Skeletons in the Closet - Eddie & the Subtitles 12", Smash the Discos - Buisness. Call after 4pm wkdys. Ask for Eddie. (206) 935-9309.

RADIO AIR PLAY. Reckless Radio Network in Detroit wants any bands on vinyl or tape w/ full address and lyrics (if possible). All bands guaranteed response. NO RACIST MATERIAL PLEASE. WPHS c/o Jason 30333 Hoover Rd, Warren, MI 48093.

IF THERE ARE THREE records I hate in my collection it's this Pussy Galore/ Tad split single, my Misfits "Evil Live" EP, and that 7 Seconds "Skins" EP. I sure wish I had the Mobs "Let The Tribe Increase", Flowers In the Dustbin "Nails", or Crass' "Bloody Revolutions" instead. Lance c/o Cringer, PO Box 460346, SF, CA 94146.

EXCLUSION compilation LP out now! True DIY/no-profit stuff including a large booklet all about sexism/feminism from and anarchist perspective, & LP with: Atavistic, Active Minds, DNP, Pariapunk, So Much Hate, Satanic Malfunctions, Revulsion, Dissent, Cringer, DOL, HHH, Culture Shock, The Ex. 250 FB (Belgium)/£5 (UK)/50FF (France)/$8 (others, surface) PPd from/Nabate, BP 92, 4000 Liege 1, Belgium. Cool distributers, write!

FOR SALE: MISFITS "Halloween" 7", "Beware" 7", more. Bad Brains "Cum To Play" 7" (demos '78), Minor Threat "Demos", "Buff Hall", Exploited 7"s "Dogs Of War", Exploited/Anti-Pasti split, "Attack Alternative", GBH rarities, more. Send SASE, lists & bids to: Arik, 18934 E Edgewater Dr, Chippewa Falls, WI 54729.

GOOD AND PLENTY zine t-shirts!!! They are now 3-sided and still $8. Also, if you have pictures of Bold, Judge, Gorilla Biscuits, Upfront, Underdog, Vision, etc., please write. Will trade for photos. I am planning on a photo issue soon. Gabe Rodriguez, 2116 Salem Blvd, Zion, IL 60099.

FOR SALE: Soundgarden 7" (blue), Screaming Life (orange) Fapp 12", Catbutt 7", Halo Of Flies 7"s, DOA WWIII, Burn It Down (Emergency Issue), X-Ray Spex LP. Stamps for reply to: Tim, PO Box 20487, Seattle, WA 98102, (206)322-7804.

EXTRA EXTRA, JBAKC papers from last summer that I can sell to you or whatever. Also, can anyone tape the following stuff for me? Artificial Peace, Outcry, Snipers, Pogo Bo, Barmy Army, Red Alert, Bad Religion's "How Can Hell...", Newtown Neurotics, Chron Gen. I'm looking for non-racist oi too. Pat R., 3413-115th Lane NW, Coon Rapids, MN 55433.

SALE/TRADE: Chaos UK 7", Heresy flexi, Subhumans' Day Country Died (test press), Headcleaners 7", Impulse Manslaughter 7", Social Distortion 7" and many more. Please enclose 25¢ stamp or IRCs when writing. John Abram, 346 N La Jolla Ave, Los Angeles, CA 90046, (213)658-5166.

GRIMACE ABORTION- The Beast of Demo $3.99. Good review in Max#77. 18 songs 30 min. of studio recorded hardcore. Excellent sound quality. I will trade other bands' demos straight across. Also it you live in Denver and would like to put together a powerhouse punk band write. Make MO's out to Sean Russell, 2024 E. Evans, Pueblo, CO 81004.

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